

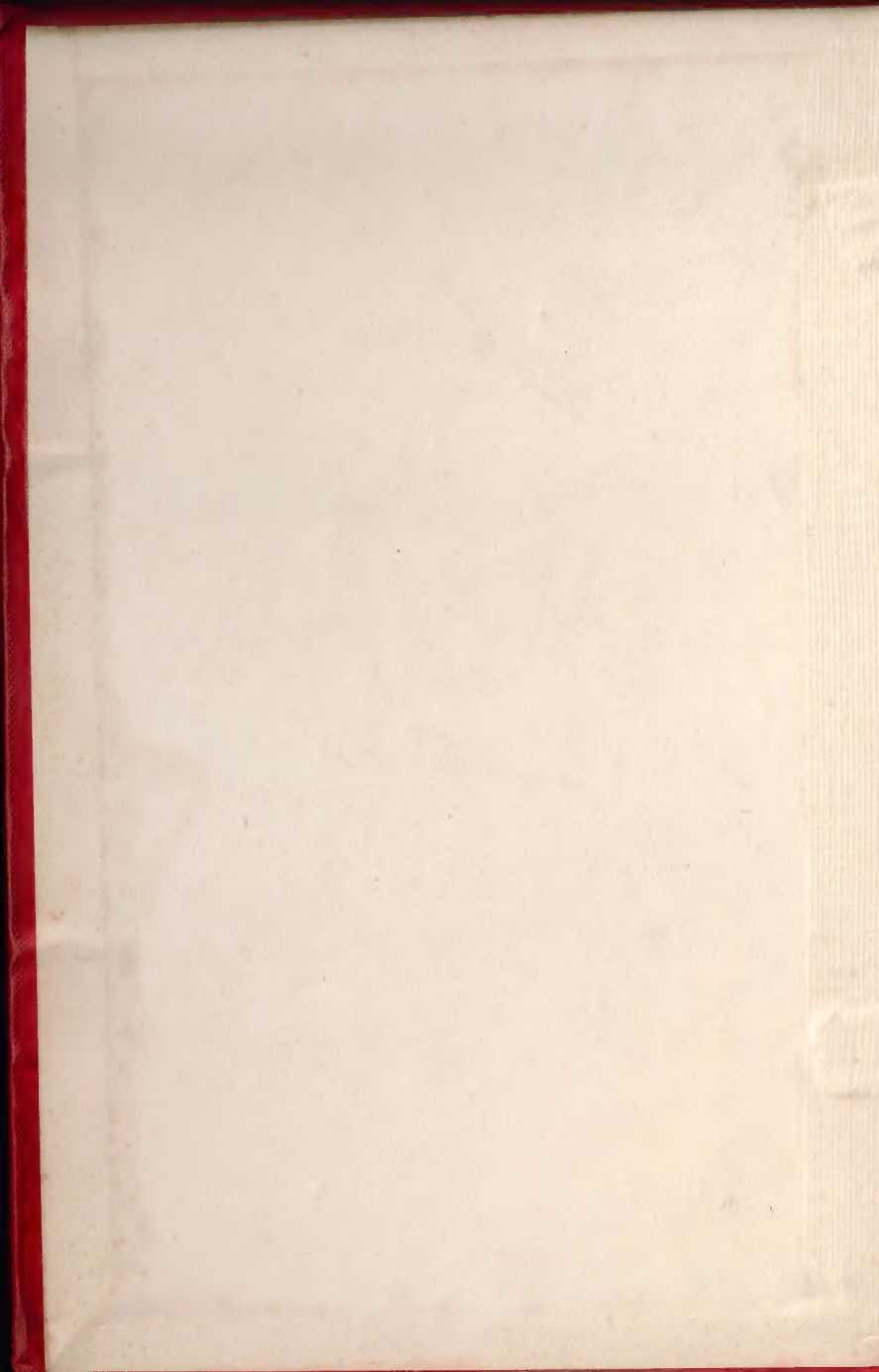
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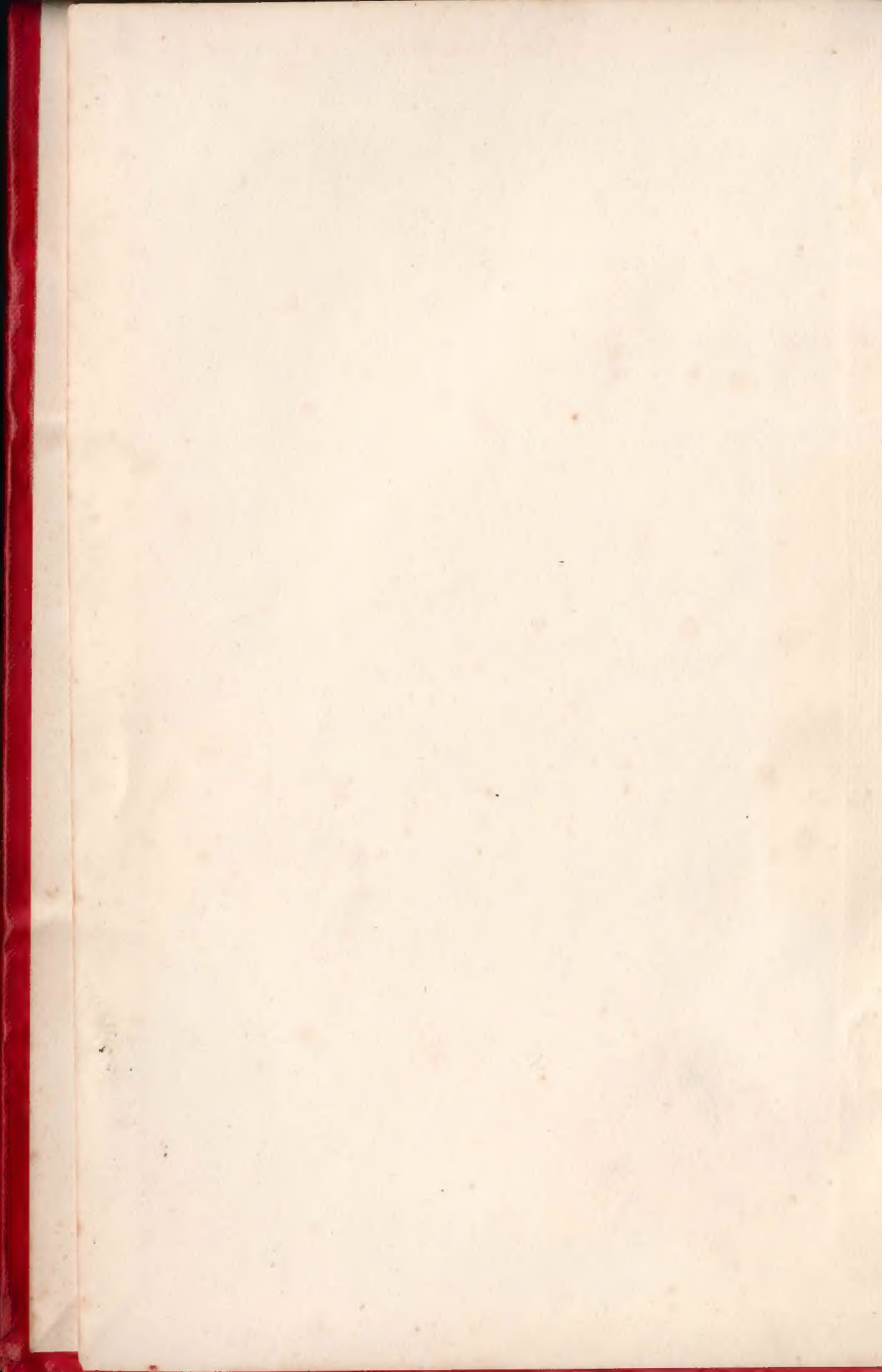
FRENCH

JOHN ADAMS, M.A., B.Sc.









THE SELF-EDUCATOR SERIES

EDITED BY

JOHN ADAMS, M.A., B.Sc.

RECTOR OF THE FREE CHURCH TRAINING COLLEGE, GLASGOW

FRENCH

BY

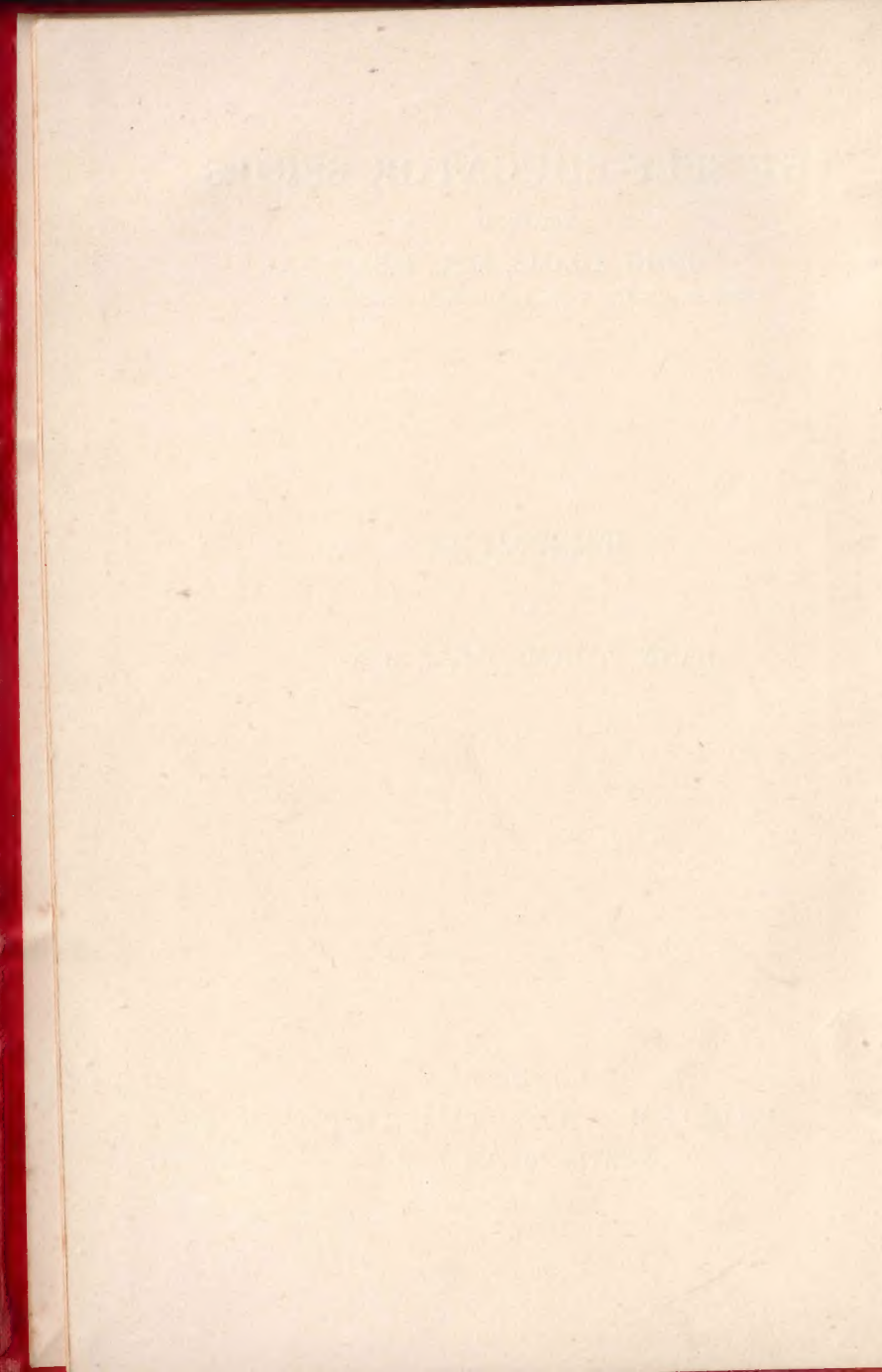
JOHN ADAMS, M.A., B.Sc.

LONDON

HODDER AND STOUGHTON

27 PATERNOSTER ROW

1900



THE SELF-EDUCATOR
IN
FRENCH

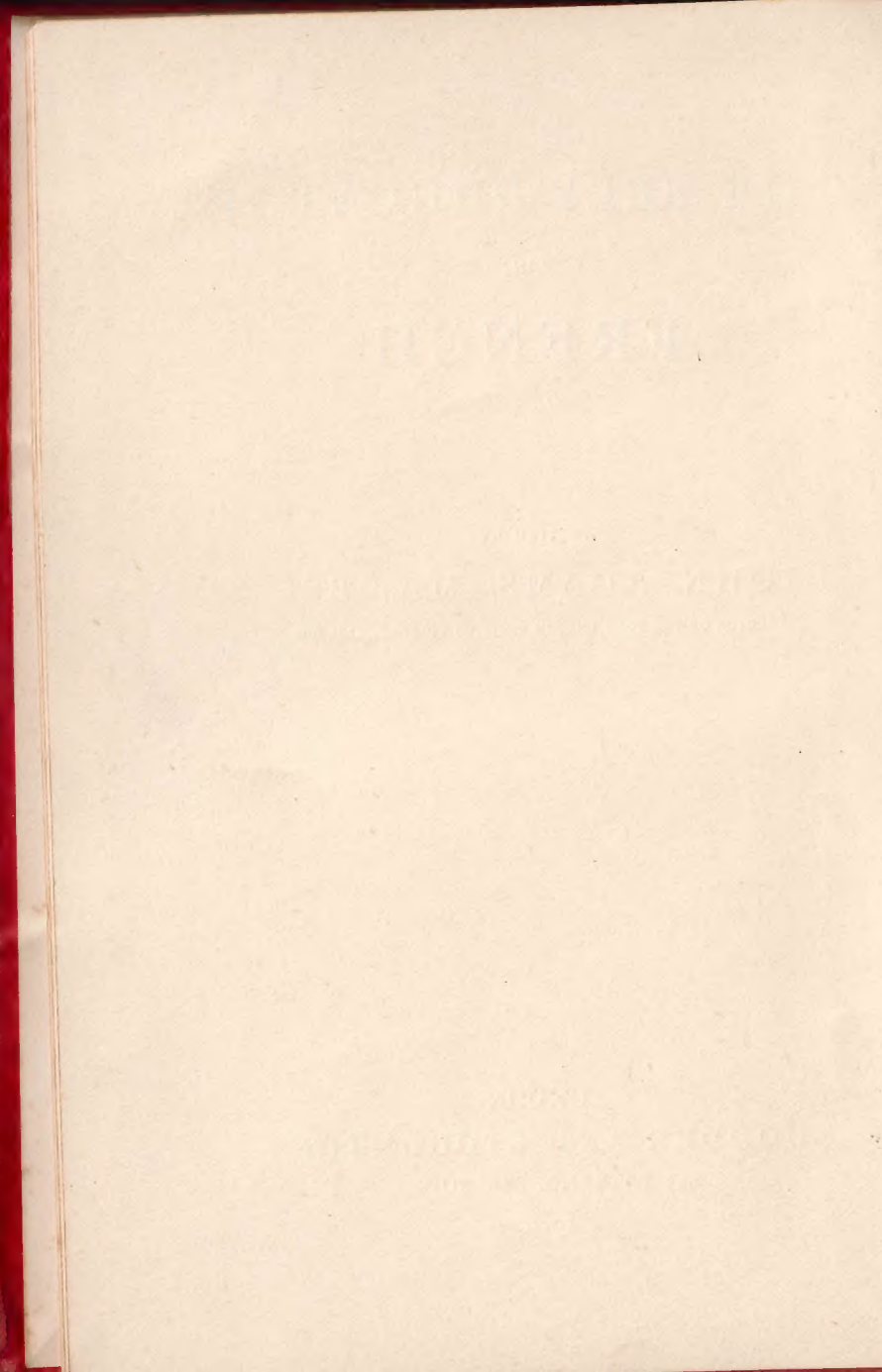
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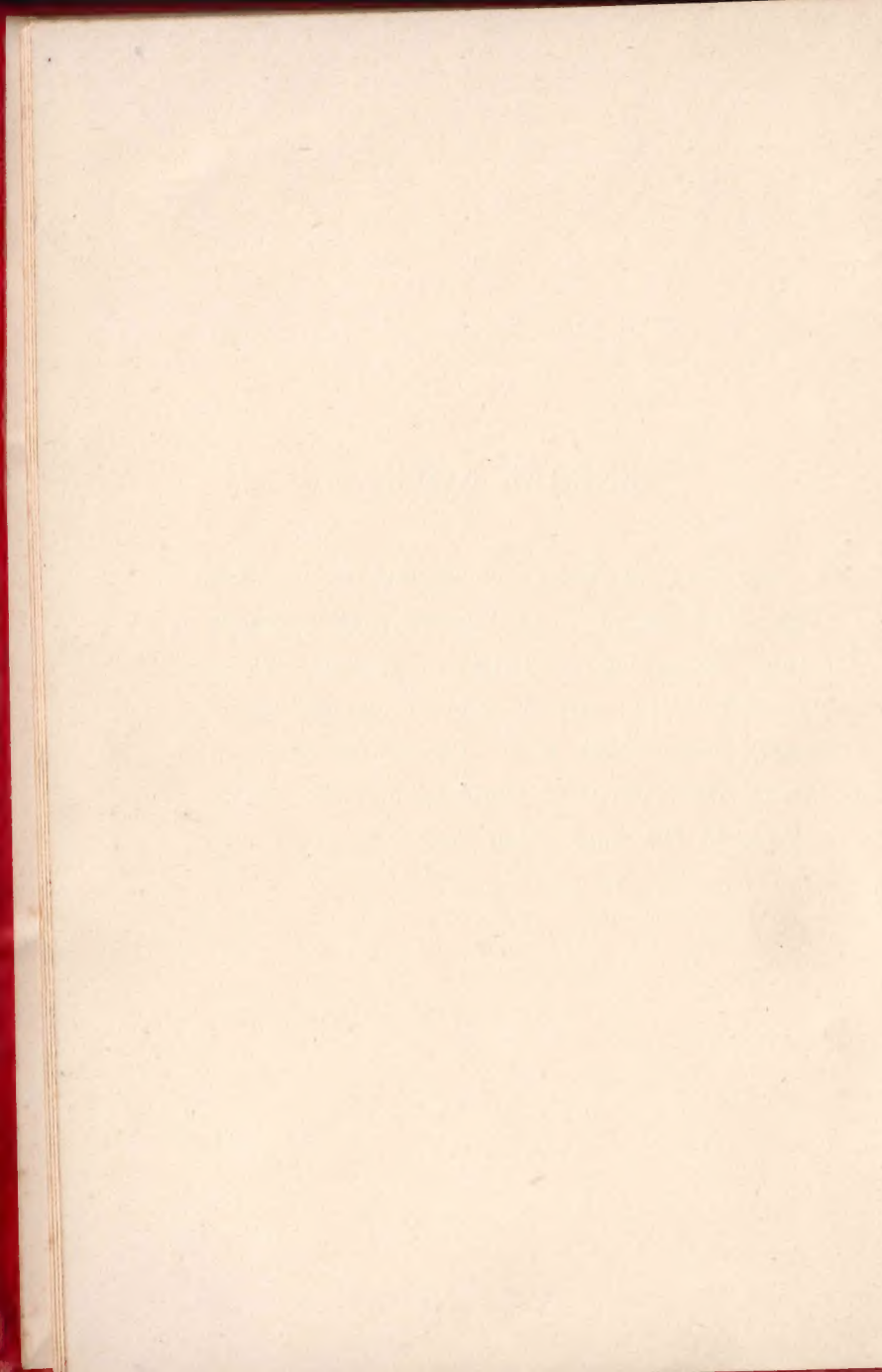
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GENERAL NOTE

THE object of this Series is indicated by its title, "The Self-Educator". It is hoped that by means of these books the most isolated student will be able, without other aid, to ground himself in the various subjects dealt with. Every care has been taken to make each book complete in itself. Hints are given by following which further progress may be made in the various studies.



INTRODUCTION.

HOW TO USE THE BOOK.

THE purpose of this book is to enable the student to learn French by using French, and that without any help other than that given in this book. Accordingly it is essential to begin dealing with French sentences at once, and to seek the shortest way to begin the reading of a bit of actual French. The book is not a Grammar, and therefore does not require to follow the formal arrangement that grammarians regard as essential. Yet it is not to be assumed that the following pages lack method because they are not formal. Each fact is presented as it is required in the process of preparing the student, in the smallest possible number of lessons, to begin to read a French author.

The book consists of two parts, which are complementary. Part I. contains most of the actual instruction, and a series of exercises in turning French into English, and English into French. The French-English exercises are distinguished by the letter *a*, the English-French by the letter *b*. Part II. contains a Key to all the exercises in Part I.; but it is more than a Key, as it supplies by means of Notes a great deal of information, the need for

which arises out of the difficulties of the different exercises. Help is always most appreciated where the need for it is most felt, therefore in Part I. enough information is given to enable the student to work the exercises correctly; while in Part II. additional information is given which throws light upon difficulties which can be properly appreciated only after the exercise has been attempted.

Parts I. and II. should be carried on abreast, for any given exercise in Part I. implies a knowledge of everything in Part II. before the Key to the given exercise.

The book should be worked through exercise by exercise. Thus Exercise 5*a* in Part I. should be written out and corrected by means of the version of 5*a* in Part II., before 5*b* is attempted. Remember that you will learn more from a careful examination of the French-English exercises than from all the "instructions" that any one can give you. Whenever you are in doubt as to how to turn an English sentence into French, turn back to preceding French-English sentences, and you will almost always find a model to supply the guidance you need.

Most students will find it desirable to revise after every five lessons. An excellent way of revising is to study each lesson in Part I., as in the first reading, but for exercises to turn to Part II., and then use Part I. as the Key to correct those exercises. This gives entirely fresh practice, for what was formerly English-French is now French-English, and *vice versa*.

To students who find great difficulty with the

exercises, the following plan may be recommended. Study carefully each lesson; then translate the French into English, and compare it with Part II. Then, instead of turning back to Part I. for the corresponding English-French, stay at Part II. and do the French-English there and use Part I. as the Key. Thus the student would write the English for 5*a* in Part I., and correct it by 5*a* in Part II.; then he could write the English for 5*b* in Part II. and correct it by 5*b* in Part I. In this way the student would go through the whole book without doing anything but French-English. The book could then be worked through a second time, this time in the regular way.

Students who find little difficulty in going through the book in the regular way for the first time, might revise the whole by doing *all* the exercises in the form of English-French exercises.

It is clear that the book can be used in many ways according to the circumstances of each case—the important point being that however the student works it, he will find within the book itself all that he needs to test his work.

In keeping with the plan of the book, the Vocabulary at the end is entirely French-English. Give an Englishman one or two English equivalents for a French word in a given French sentence, and he can easily select the word which suits the English translation; but give him one or two French equivalents for an English word in a given English sentence, and he has great difficulty in choosing the word which suits the French version. If we

wish a French equivalent for an English word we ought to seek it in our memory, not in the dictionary; for whatever words we find in our memory are there *because we have used them*. We, therefore, know by experience what they mean in actual usage. A French equivalent borrowed from an English-French dictionary may be a total stranger to us, and may be quite wrongly used by us in perfect good faith.

Further, the Vocabulary has been made as short as is consistent with the satisfactory working of the exercises. This has been accomplished by the omission of all the little words that occur over and over again which the student cannot help knowing, articles, common conjunctions, pronouns, numerals. Proper names are also omitted.

A more startling omission is that of the Irregular Verbs. No class of words gives so much trouble as this, so it may seem strange to omit these verbs from the Vocabulary. But since there is an alphabetical list of the Irregular Verbs given immediately before the Vocabulary, the effect of the omission will be to drive the student to consult this list very frequently. By the time he comes to require the Vocabulary at all, he knows whether the word for the meaning of which he is hunting is a verb or not. If it is a verb, and is not to be found in the Vocabulary, he will be certain that it is an Irregular Verb, and will know where to find it. Familiarity with the Irregular Verbs is of the utmost importance in French, and any plan is to be commended which will make students work among them. While looking for one

verb, the student will notice something about many other verbs.

The purpose of these omissions is not merely to make the Vocabulary more workable—though that is in itself a most desirable object. The student should be encouraged in every possible way to refer to what he has already done for information as to what he is now to do. If he is not sure of the meaning of a *ce qui* or a *ce que*, or an *au delà* or *de travers*, he ought to seek help rather in a previous exercise than in a Vocabulary. The Vocabulary is, after all, only a sort of museum where mummified words are to be found. In the exercises and translations the words are living and explain themselves. The main use of the Vocabulary is for the translation of the passages from Perrault. You will find that the English-French exercises which follow these passages can all be worked with the words already used.

Further, since there is a worked-out version supplied for every exercise in the book there is the less need for an elaborate Vocabulary. But here a warning is necessary. Never use the Key as a short cut to the meaning of a word. The exercises are so arranged that you can in every case find the meaning of every English and French word in them, either in the Vocabulary or in a previous exercise. If, however, any doubt arises as to a particular word be sure that you write down *something* before you consult the Key. For while the student must depend ultimately on the key for help, he must see to it that that help is legitimately worked for. He ought to make it an absolute rule never to consult the Key

till he has made *some* version of a whole exercise. However difficult the exercise, the student can always at least write out something. The mere fact of facing a problem prepares the mind to understand and *enjoy* the solution, whereas if every difficulty is removed by at once turning to Part II. to see how the thing is done, little impression is made on the mind, and there is little real progress.

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FRENCH PRONUNCIATION.

It is impossible to learn French pronunciation properly from a book. Yet we must say something about this subject, for if you learn French at all you must pronounce it somehow. If you wish to learn French for no other purpose than to read and write it, you might simply pronounce it as in English. But this would be an unreasonable limitation of the usefulness of the results of your study. This book cannot give you a good French accent, but it can give you such hints as may keep your French sounds within measurable distance of what they ought to be.

You can learn French sounds properly only by hearing French correctly spoken. Yet those of you who afterwards have the privilege of hearing good French speakers, will, from your study of this chapter, know better what to listen for. You will know the difficult sounds, and will be able to correct your first impressions gained from this book, by the actual sounds you hear. While those of you who never come across real spoken French, may at least acquire from this chapter a working knowledge of French sounds.

In French the pronunciation is affected by the accents. Of these there are three: the *acute* ('), the *grave* (`), and the *circumflex* (^). It is interesting to note that the circumflex is made up of a combination of the other two.

Having no accents in English we are apt to pay little attention to them in French. This is a mistake, as they

give a very real help in pronunciation. In the meantime it is enough to say that the *acute* when placed over a vowel sharpens the sound: the circumflex lengthens the sound. You will learn their use and importance much better from the examples which follow.

Vowels.—The French *vowels* are *a*, *e*, *i*, *o*, *u* and *y*.

a has two sounds in French:—

- (1) as in *fat*. Examples: *avoir* = to have, *année* = a year.
- (2) as in *father*. This sound is indicated by the circumflex, as in *âme* = soul and *âge* = age.

a never has the sound it has in the English *fame*.

e has four sounds:—

- (1) *e* mute: like the *u* in *cut*: as *de* = of.
- (2) *é*: a sound between the *e* in *lexicon* and the *ai* in *fair*: *opéra* = opera.
- (3) *è*: for this sound the tongue is more used, the *e* in *met* is near it: *très* = very.
- (4) *ê*: a sound between the first *e* in *there* and the *a* in *hate*: *bête* = beast.

i has two sounds. A short and a long, the long being marked by the circumflex. The foundation of both sounds is *ee* as in *seen*. The sound of the English *i* in *fire* is never given to the French *i*. In French *mire* sounds *meer*.

o has two sounds:—

- (1) like *o* in *not*: *sol* = the soil.
- (2) like *oa* in *foal*: *pôle* = pole.

u has nothing exactly like it in English. It is not the *u* sound in *few*, nor the *oo* sound in *poor*: but something between them. A rule sometimes given to produce the sound is: put your lips in the position of saying *u* and try to say *e*. The queer sound that results is not unlike the French *u*.

y (called in French *i grec*) has the same sound as *i*.

Consonants.—Of the French consonants the following behave exactly as in English: *b, d, f, k, m, n, p, q, r, t, v, z*.

c is always sounded like *k* unless when it comes before *e, i*, or *y*, or has a cedilla under it. *Car* is pronounced *kar*, *celle* and *maçon* are pronounced *sell* and *masson*.

g has the hard sound as in *gas*, except before *e, i* and *y*, where it sounds like the *s* in *pleasure*.

h is a troublesome letter which is sometimes sounded and sometimes not. It is never so strongly sounded as in English.

j sounds like the *s* in *pleasure*.

l has two sounds:—

(1) exactly as in English.

(2) a queer sound called *liquid*, of which we shall speak below.

s has two sounds:—

(1) a hissing sound as in English *speak*.

(2) a *z* sound when used between two vowels as in *maison* = a house.

x sounds as in English except when it begins a word when it sounds like *gz* as in *Xerxes*.

Nasal Sounds.—These must be heard before they can be properly imitated. If you try to say *bang*, passing the sound through the nose as much as possible and snipping off the *g* just when it is to be sounded, you come to something a little like the French nasal *an*. The other nasals are *in, on* and *un*.

Though *m* occurs in the spelling of nasals it is always sounded like *n*.

1. Nasals sounded like *an* are *am, em, en* and *ean*. *Ambassadeur* sounds *Anbassadeur*, *Jean* sounds *Jan*, the dot below the *n* indicating the nasal element.

2 Nasals sounded like *in* are *aim, ain, ein*. Thus

faim = hunger, sounds exactly the same as *fin* = an end. In French poetry *main* (hand) and *frein* (a rein) rhyme.

3. *om* sounds the same as *on*. *Ombre* (shade) sounds *onbre*.

4. Like *un* are sounded *um* and *eun*.

A nasal ending followed by a vowel ceases to be nasal. *Fin* (fine) is pronounced through the nose. Add an *e* and the nasal sound disappears, the word *fine* being pronounced *feen*. The same effect is produced if the following word begins with a vowel. *Bon* (good) is nasal, but in the phrase *bon enfant* (good child) *bon* loses its nasal sound.

Important Combinations of Letters.—*ch* sounds *sh* unless when it comes before a consonant; then it sounds *k*.

gn is a very troublesome sound. *Line* sounds like the English *lean*, except that the *ē* sound is a little longer. *Ligne* sounds the same, with the difference that the final *n* is prolonged in a peculiar way by raising the upper lip and the nose. In order to stop this sound you are apt to make the word end in a little jerky sound like *yeh*—lee-nnn-yeh. This *yeh* is to be repressed as much as possible. *ll* is another disagreeable combination. *gn* is called a liquid sound and so is *ll*. A single *l* is sometimes liquid too, as in the word *pareil* (equal). The liquid *l* (or *ll*) has always an *i* before it. There are two ways of sounding this liquid. The correct way is to press the tongue against the palate and let the air escape at the sides. The incorrect way is to sound *ll* like a short *y* or like the *yeh* above. *Ailleurs* (besides) is thus sounded *a-yeur*. You should adopt the incorrect way. It is much easier—and what is good enough for Paris is good enough for us. The incorrect way is the usual one in Paris.

ph is sounded *f* as in English.

oi is sounded with a little explosion like *wă*: *bois*

(wood) is sounded *bwa*—short and sharp. *oy*, *oe* and *oé* are sounded like *oi*.

ou is an easy, good-natured sound, exactly like the English *oo*. But English people are apt to presume upon its good nature, and apply its sound to other combinations, particularly to *eu*—a very serious blunder.

eu is sounded pretty much like the little sound we make at the back of our throats when we are tired and have drawn a long breath. It is sometimes compared with *e* in *her*, but is, if anything, a little longer than that sound. At all events you will do well to make it a little longer. You will get nearer the truth that way. Perhaps the sound is still better described as that of *ea* in *heard*. The importance of this difference in sound is easily seen when you find that when you mispronounce a word it not only does not mean what you want, but does mean something else. If you call *leur* (their) *loor*, a Frenchman thinks you mean *heavy*, for which the word is *lourd*. Every self-respecting teacher of French tells this story: Two Englishmen were staying in Paris in winter. One of them went out one evening, telling the waiter not to let out the fire. Now the French for *fire* is *feu*, but this Englishman made the common mistake of calling it *fou*. Unfortunately, *fou* is the French for a *madman*. The waiter accordingly locked the door on the Englishman who remained; and then the fun began.

au and *eau* sound like the *o* in *go*: *mauvaise* sounds *movaise*, not *mawvaise*. The word *beau* is almost an English word now, yet keeps the French pronunciation.

You should practise the following six words; they are very instructive as to French sounds: *fil*le, *fa*ille, *fa*uille, *fo*uille, *fe*uille, *fe*ille. [Some of these are not actual words in French.]

The *ille* with which they all end sounds eeee-eh—a long drawn-out *e* and a tired little *eh* at the end. Fille sounds feeee-eh.

Faïlle has three *separate* sounds: fa- (as in *father*) -eeee-eh; but these must be run together so as to make one continuous sound, as if the word were of one syllable.

Fauille, in the same way, must make into something like one syllable the three sounds foe- (as in English word *foe*), -eeee-eh. The *eh* you can easily find by practice is really the sound you cannot help making when you cease saying the long *eeee*.

Fouille is made up of foo-eeee-eh.

Feuille is made up of feu- (eu sounds like *ea* in heard) -eeee-eh.

Feille is made up of fe- (e like *u* in butter) -eeee-eh. The pronunciation of the three sounds is closer in *feille* than in any of the others, except, of course, *fille*. It nearly rhymes with *heigh* in *heigh-ho*, but has not so much of the long *i* sound.

As good a way as any for practising the sounds in single French words is to learn off the numerals from one up to twenty.

- | | | |
|-----------|---------|---|
| 1. un | sounded | un (nasal). |
| 2. deux | „ | deu (NOT <i>doo</i> nor <i>dew</i>). |
| 3. trois | „ | trwa. |
| 4. quatre | „ | kat'r (NOT <i>kat er</i>). |
| 5. cinq | „ | sank. |
| 6. six | „ | seece. |
| 7. sept | „ | set. |
| 8. huit | „ | weet (nearly; the sound is got by beginning to say <i>oo</i> and ending sharply with <i>et</i>). |
| 9. neuf | „ | nuf. |
| 10. dix | „ | deece. |

11. onze	„	onze ¹ (nasal).
12. douze	„	dooze (NOT dooce).
13. treize	„	treze (NOT <i>trees</i>).
14. quatorze	„	katorze.
15. quinze	„	kanze (nasal).
16. seize	„	sez (NOT <i>sees</i>).
17. dix-sept	„	dees-set.
18. dix-huit	„	dees-weet.
19. dix-neuf	„	dees-nuf.
20. vingt	„	van (nasal).

Taking it for granted that you have carefully studied the notes about the different sounds in French, let us suppose that we have a Frenchman reading to us a bit of French—we shall find certain peculiarities that we must carefully examine. In the following, the ordinary type is the French, the words in italics are to be sounded as if they were English words. Note that a dot below the line in our italic version means that the *m* or *n* above it has to have the nasal sound; while the diæresis means that the *u* over which it is placed is to have the troublesome *u* sound peculiar to French. The sign ~ over a letter *n* shows that it is to have the liquid sound.

Il était une fois un bucheron et une bucheronne qui
ee letey tune fwa un büchron ey üne büchrone kee
 avaient sept enfants, tous garçons; l'ainé n'avait que
avey se² tanfan toos garson; lāney navey kũ
 dix ans, et le plus jeune n'en avait que sept. Ils étaient
dee zan ey lü plü zheun nan avey kũ set. Eel zetay
 fort pauvres et leurs enfants les incommodaient beau-
for povre ey leur zanfan le³ sankommoday bo-

¹ None of the final *e*'s in this list is sounded.

² Like *se* in *set*.

³ Like *le* in *let*.

coup, parce qu'aucun d'eux ne pouvait encore gagner sa
koo pars kokun deu ne poovey tankor gañey sa
 vie.

vee.

Liaison.—Probably the first thing that strikes you is the way in which certain letters are carried forward from the end of one word to the beginning of the next. This happens when one word ends with a consonant and the following word begins with a vowel. Thus in the first line *l* is carried from *il* to *était* while the final *t* of *était* is in its turn carried forward to *une*. We must not think that this is peculiar to French. We do this sometimes ourselves. *N* is very frequently carried forward by us, so that young children are sometimes not quite sure whether they are eating an *apple* or a *napple*, and have the impression that a hen lays *neggs*. *T* is also carried forward as is proved by the contraction *'tis*. *S* is carried forward too. It is only by making an unusual pause between the words, that we can make a distinction between *this table* and *this stable*. If we were teaching a Frenchman English, we might quite fairly give him the following two lines exactly as we have done with the French extract above:—

it is arranged out of court

ĩ ti zarrange dou tof court.

If there is any reason for keeping words distinct in English, we do not carry forward as when we say *this stable*. It is the same in French. The *liaison*, as this joining-on is called, does not take place at a natural pause in the sense. Thus the *s* of *fois* in the first line of French is not carried forward to the *un*.

The *liaison* is much more marked in French than in English from another peculiarity which you will observe

as soon as you hear a Frenchman reading French. This may be called :—

Evenness of intonation.—French reading flows much more smoothly than ours. In a way it is monotonous, though it is very pleasant to the ear. The French go on the principle of giving fair play to all the syllables in a word. In all our words one syllable gets much more importance than the others. In English we say *in-cap'-able*, in French they say *in-ca-pa-ble*, each of the four syllables being sounded with equal force, and both *a*'s sounded as in *father*. Sometimes it is said that in English the accent is thrown as near the beginning of the word as possible; in French as near the end. This is true about English, but in French the better statement is that the accent is equally distributed. What makes it appear that the final syllable gets a special accent is the force of contrast with English where the final syllable often gets almost no attention at all. Take the English *res'piratory* for example and the French *respiratoire* (*res-pee-ra-twar*), and the fact that the final *twar* gets fair play makes it appear to an English ear as if it got more than fair play.

Silent Letters.—Talking of fair play brings up another point that you cannot help noticing while listening to a Frenchman reading French. A great many letters, when they come at the end of a word, don't get fair play, and indeed are not sounded at all. Examining our French extract again we find that the *s* at the end of *fois*, the *p* in *sept*, the *t* in *et*, the *t* and *s* in *enfants* and the *s* in *garçons*, in *ans*, in *plus* and in *ils*, the *t* in *fort*, the *p* in *beaucoup*, the *x* in *d'eux*, the *r* in *gagner* are all silent, while in a whole group of words *aient* is sounded simply as *ay*.

The letters that get fair play at the end of a word are *b*,

c, f, k, l, m, q, and *r* (unless in the form *er* when *r* is usually silent). The letters that do not get fair play when they come at the end of words standing alone or at the end of a sentence are *d, g, h, p, r* (in form *er*), *s, t, x* and *z*.

grand (great or big)	pronounced	gran.
sang (blood)	„	san.
ah! (ah!)	„	as in English.
coup (blow)	„	koo.
porter (to carry)	„	portey.
gros (big)	„	grow.
Poucet (little thumb)	„	pussey
dix (ten)	„	deess
nez (nose)	„	nay

Observe that it is only when the words ending with those letters stand alone, or are followed by a consonant, that they lose their power. If they are followed by a vowel they are carried forward: *fort* (very) sounds *for*, but *fort épaisse* (very thick) sounds *for tepaisse*. *d* is peculiar in this way: when it is carried forward it is sounded like *t*. *grand enfant* (big child) is sounded *gran tenfan*.

One or two words of very common occurrence demand special attention. *Et* (and) is always sounded like *ey* (as in *whiskey*), and the *t* is *never* sounded or carried forward. *Est* is sounded longer than *et*, and has the *t* silent, but *always* carried forward when followed by a vowel. *Six* (six) and *dix* (ten) have three pronunciations: (1) Standing alone, seess, deess (2) before a vowel, seeze, deeze (3) before a consonant, sēē, dēē. *Neuf* (nine and also *new*), when followed by a vowel, changes the *f* into a *v*. *Neuf enfants* sounds *nu venfan*. *Cinq* and *huit* do not sound the final consonant before a consonant: *cinq francs*, *huit jours*, sound *san fran*, *oueee zhoor* (five francs, eight days).

There is one general hint well worth your attention in beginning French pronunciation : *Keep your eye on the e mute* ; it usually belongs to the syllable *before* it. In English a word like Inverashley is pronounced In'-ver-ash'-ley : in French it would be sounded Inve-rash-ley—three syllables instead of four. The word *bachelier* (*bachelor*, in University sense) is very commonly mispronounced by beginners *bach-el'-i-er*, whereas it should be *hache-li-er*. So *savetier* (cobbler) and *cafetier* (one who keeps a coffee-house) are pronounced *save-ti-er* and *cafe-ti-er*. Even in the case of separate words the tendency is still to throw the *e* mute backwards. *Je ne suis pas* (I am not) may be correctly pronounced in four syllables, but in ordinary French speech the first two words are usually combined, by the *e* mute being thrown backwards, into *jin swee pa*.

A second important hint about *e* mute is to pronounce it always as lightly as possible ; just let it be heard and no more. English people are strongly tempted to pronounce *sera* (will be) *serra*. Now there is a French word *serra* (meaning *pressed* or *squeezed*), so that confusion is certain. The word should be pronounced nearly *s'ra*. It is better to cut the *e* out altogether than to over-pronounce it. Indeed, the final *e* mute is really cut out when followed by a vowel. *Pauvre animal* (poor animal) is very apt to be pronounced *pau ver animal* instead of the correct form *pauv-ranimal*, in which the *e* mute has disappeared.

To put into practice all the rules we have had, read over the following continuation of the passage with which we began :—

Ce qui les chagrinait encore, c'est que le plus jeune était
Sũ kee le shagreeney tankor say kũ lũ plũ zheun etey

fort délicat et ne disait mot, prenant pour bêtise ce
for deyleeeka ey nñ deezey mo, prenan poor beyteese sñ
 qui était une marque de la bonté de son esprit. Il était
kee etey tiine mark dũ la bontey dũ son espree. Ee letey
 fort petit, et, quand il vint au monde, il n'était guère
for p'tee, ey, kan teel van tow monde, eel netey guerr
 plus gros que le pouce, ce qui fit qu'on l'appela le petit
plũ gro kũ lũ puss, sũ kee fee kon lap'la lũ p'tee
 poucet.
puss-ey.

Those who wish to make a wider study of French Pronunciation, as private students, should get *Le Français Parlé*, by Paul Pasey, published by G. R. Reisland, Leipzig, price 2s.

LESSON I.

VERBS AND PRONOUNS.

The most fundamental difference between French and English is that French is fonder of indicating changes of meaning by changes in the endings of words. Take the English word *to carry*. The French equivalent is *porter*. Here the *er* at the end tells the Frenchman exactly the same thing as the *to* at the beginning tells the Englishman, *viz.*, that we are speaking merely of the idea of *carrying* in general with no reference to who is carrying, or when the carrying is done, or how it is done. This part of a verb which tells the idea of the verb and nothing more, is called the infinitive. *To carry* and *porter* are thus infinitives.

When verbs make plain statements they are said to be in the indicative mood, and if the action is now going on we have what is called the

PRESENT INDICATIVE.

English.	French.
I carry	je porte
thou carriest	tu portes
he (she, it) carries	il (elle) porte
we carry	nous portons
you carry	vous portez
they carry	ils (elles) portent

In English the pronoun, I, is always written with a capital. In French *je* is always written with a small *j*, except when it begins a sentence.

If we call the part of the word that does not change, the *stem*, and the part that does, the *termination*, then *carr-* and *port-* are the stems. In English, we have three terminations: *-y*, *-iest* and *-ies*; in French, we have five: *-e*, *-es*, *-ons*, *-ez*, *-ent*.

Not only has the French verb more terminations, but they *tell us more*. If I say in English "carriest" you know that it must be used with *thou*, and "carries" can only be used with *he* (*she* or *it*). These terminations, therefore, give us definite information. But try "carry": this may go with *I* or *we*, or *you* or *they*. In French only the termination *e* leaves us in any doubt: *es* always goes with *tu*, *ons* always with *nous*, *ez* always with *vous*, *ent* always with *ils* (or *elles*). Thus the French *portez* means *you carry* and nothing else. In other words, you *must* use two words in English for what *may* be expressed by one in French. This is what is meant by saying that English is in some ways at least a more analytic language than French. It breaks up into two or more words what can be expressed in French by one. This is seen better still in the

FUTURE INDICATIVE.

English.	French.
I shall carry	je porterai
thou wilt carry	tu porteras
he (she, it) will carry	il (elle) portera
we shall carry	nous porterons
you will carry	vous porterez
they will carry	ils (elles) porteront

If I wish to telegraph to a Frenchman something in which the words *I shall carry* occur, I need spend only one halfpenny on them; for the one word *porterai* can mean nothing else but the whole three words *I shall carry*. In English, I cannot escape even with a penny; for *shall carry* might mean *we shall carry*. We must spend the whole three halfpence on *I shall carry*.

This difference caused by the different pronouns is known in grammar as *person*. The person speaking is always *first* person; so *je* and *nous* which mean *I* and *we* are first person. The person spoken to is always second person; so *tu* and *vous* which mean *thou* and *you* are second person. The person or thing spoken about is always third person; so *il* and *ils* which mean *he* and *they* are third person. *Elle* and *elles* which mean *she* and *they* (if all that are meant by *they* are feminine) are also third person.

If you look now at the terminations of the verb in the future indicative, you will note that they are all different; no two are alike. In the present, two out of the six end in *e*. This time no two have the same termination. Yet there is a general resemblance to the endings of the present. In fact in all tenses of French verbs the second person singular *almost always* ends in *s*, the first person plural in *ons*, the second person plural in *ez*, and the third person plural in *nt*.

Exercise 1.

(a) Put the proper pronouns before the following verbs : (1) lavions ; (2) tais ; (3) marchent ; (4) travaillez ; (5) tenaient ; (6) aimons ; (7) étais ; (8) cours ; (9) mettez ; (10) mettiez.

(b) Put the proper terminations to the following verbs : (1) tu aime- ; (2) ils étaie- ; (3) nous cour- ; (4) vous march- ; (5) tu march- ; (6) nous ten- ; (7) tu parle- ; (8) ils craignaie- ; (9) nous aimi- ; (10) vous tranchi-.

(c) Write out the following in French : (1) you carry ; (2) you will carry ; (3) I shall carry ; (4) I carry ; (5) they carry ; (6) we shall carry ; (7) thou carriest ; (8) you shall carry ; (9) he carries ; (10) he shall carry.

(d) Write out in French the following parts of the verb *porter* : (1) first pers. sing. pres. ind. ; (2) first pers. pl. fut. ind. ; (3) second pers. pl. fut. ind. ; (4) first pers. pl. pres. ind. ; (5) third pers. sing. pres. ind. ; (6) second pers. sing. pres. ind. ; (7) third pers. pl. pres. ind. ; (8) second pers. sing. fut. ind. ; (9) first pers. sing. fut. ind. ; (10) third pers. pl. fut. ind.

LESSON II.

GENDER.

There is another way in which French words change their terminations to the great inconvenience of English students. There is in grammar a thing called gender, of which we English people can talk with indifference—it gives us so little trouble. With us, in fact, gender corresponds to sex ; the name of a male creature is *masculine*, of a female *feminine*, of an inanimate object, neither masculine nor feminine, but what our grammars call *neuter*. A

horse is masculine, a cow is feminine, a table is neuter, and there is no more about it. But in French a table (*table*) is feminine; a camel (*chameau*) and a squirrel (*écureuil*) are always masculine, while a mouse (*souris*) and a lark (*alouette*) are always feminine; and there is no neuter at all. As a matter of fact gender in French is determined not so much by the sex of the thing signified as by the form of the word, particularly its termination: it is a matter of words not things.

As there are only two genders in French, if we had any rule for finding out which nouns are feminine, we could take it for granted that all the rest are masculine. Unfortunately no satisfactory rule can be given, but the following (from M. Albieté's *The French Genders Conquered*) is the most useful. According to this rule all nouns ending with the following terminations are feminine:—

ale, ole, ule; ure, ère, eur;
 rre, lle, ie, ié; ée, ue, ion;
 be, ce, de; fe, ne, pe;
 se, te, té; ve, he, aison.

Speaking generally *e* is a feminine termination. Observe that nearly the whole of the endings in the list above finish with *e*. Many nouns change from masculine to feminine by just adding an *e*. Thus, *cousin* is a male cousin, *cousine* a female one. *Ami* = a male friend; *amie* = a female friend.

In French a noun obviously meaning a male person is usually masculine, *e.g.*, *porteur* (bearer, or one who carries) is masculine in spite of the above rule. But sometimes the rule over-rides all common sense; and we have a sentinel (*sentinelle*) always feminine, because of the ending *lle*, and *Majesté* is always feminine, even when applied to a king, because it ends in *té*.

Corresponding to this difference in gender of nouns there is a difference in the form of the adjectives or qualifying words. *Homme* = man, and *femme* = woman. *Petit homme* = little man. But if we wish to say *little woman* we must add an *e* to the adjective to make it "agree with" the noun, thus *petite femme*.

This is easily understood, but when the words *his* and *her* are used, great trouble arises. The French for *his* is *son* and the feminine of *son* is *sa*. But in using them it has to be continually kept in mind that the gender is determined not by the sex of the one possessing, but by the gender of the thing possessed. *Table* is feminine, so we must say *sa table* whether the table belongs to a man or a woman. *Cœur* (heart) is masculine, so we must say *son cœur* even if we speak about a lady's heart. In short, *son* can be either *his* or *her*, and so can *sa*. *Sa maison* may be *his house* or *her house*; and *son frère* may be *his brother* or *her brother*.

Like *son* and *sa*, are *mon* and *ma* meaning *my*, and *ton* and *ta* meaning *thy*. The article *the* has also two forms in French, *le* (m.) *la* (f.).

Exercise 2.

[Revise the whole lesson, getting up the table of genders by rote.]

Put in the French word for each of the words in italics.¹ 1. *His* maison. 2. *The* cathédrale. 3. *My* terre. 4. *Her* clémence. 5. *Thy* beauté. 6. *His* femme. 7. *The* charette. 8. *My* mélancolie. 9. *Thy* terrain. 10.

¹ You do not need to know the meaning of the French words in this exercise. All you have to do is to look at the endings. Compare them with your table, and thus discover whether they are masculine or feminine.

The misère. 11. *Thy courage.* 12. *His pitié.* 13. *Her rumeur.* 14. *Thy capote.* 15. *The boue.* 16. *His médecin.* 17. *His marche.* 18. *Thy preuve.* 19. *The fève.* 20. *The molécule.*

LESSON III.

NUMBER.

In French as in English the singular of a noun is made into the plural by adding *s*; *soldat* = a soldier, *soldats* = soldiers. If the singular already ends in an *s*, or something equal to an *s*, there is no change made at all. *Bois* = either wood or woods: *nez* = nose or noses: *noix* = nut or nuts.

Adjectives form their plurals just like nouns.

The following table gives some very important plurals: note that the plurals are both masculine and feminine. *These words can be used only before nouns.*

	Mas.	Fem.	Plural.
my	mon	ma	mes
thy	ton	ta	tes
his or her or its	son	sa	ses
our	notre	notre	nos
your	votre	votre	vos
their	leur	leur	leurs
the	le	la	les

Adjectives agree with their nouns not only in gender, but also in number. Thus *le bon enfant* = the good child. *Les bons enfants* = the good children. This rule holds even if there is a verb between the noun and its adjective; e.g., *les enfants sont petits* = the children are little.

I am = je suis	we are = nous sommes
thou art = tu es	you are = vous êtes
he (or she) is = il (or elle) est	they are = ils (or elles) sont
<i>le prince</i> , the prince	<i>grand</i> , tall, great
<i>la princesse</i> , the princess	<i>triste</i> , sad
<i>le fils</i> , the son	<i>noir</i> , black
<i>la fille</i> , the daughter	<i>bleu</i> , blue
<i>le sujet</i> , the subject	<i>joli</i> , pretty
<i>le roi</i> , the king	<i>fort</i> , strong

Remember that you make an adjective feminine by adding an *e*, if there is not an *e* at the end already. Adjectives ending in *e* like *habile* = clever, are either masculine or feminine. This applies to *e* mute only; the feminine of *aîné* is *aînée*.

Exercise 3 (a).

1. Le pauvre sujet est noir. 2. Les habiles princesses sont jolies. 3. Nous sommes tristes. 4. Je suis sa fille. 5. Tu es triste. 6. Le prince et la princesse sont tristes. 7. Mes sujets sont petits. 8. Le pauvre animal porte le roi et son fils. 9. Tu portes le petit enfant. 10. Vous êtes fort et joli. 11. Vous êtes forts et jolis. 12. Elle est pauvre. 13. Les jolies princesses porteront les petits enfants. 14. Le sujet portera le bon enfant. 15. Le chameau porte le petit écureuil. 16. La souris est petite. 17. La sentinelle est grande. 18. Les petites alouettes sont jolies. 19. Les soldats sont forts. 20. Vos noirs¹ sont jolis.

¹ Adjectives sometimes come before the noun, sometimes after. The rules will be given later. In the meantime, remember that adjectives of colour must always come *after* the noun, *une princesse noire* = a black princess.

Exercise 3 (b).

1. The prince is poor. 2. He is sad. 3. The kings are strong. 4. His subjects are black. 5. The daughter is pretty. 6. She is sad. 7. The strong son is tall. 8. The black subjects are strong. 9. Our black princess is pretty. 10. Their blue house is little. 11. Your little prince is tall. 12. We are sad. 13. Thou art good. 14. The little squirrels are clever. 15. Their soldiers are strong. 16. My black soldiers are sad. 17. Your little larks are pretty. 18. The prince carries the pretty princess. 19. The strong king will carry his clever son. 20. The poor camel carries the black children.

LESSON IV.

CONTRACTIONS OF WORDS.

Everything must give way to the necessity for a pleasant sound in reading or speaking French. To say *le enfant* would be difficult, and would not sound well. Accordingly the *e* is omitted altogether before a vowel, and an apostrophe is put in its place. The word now reads and sounds *l'enfant*. The same thing happens with *la* before a vowel. *Eau* (water) is feminine, yet we do not write *la eau* but *l'eau*. The plural *les*, however, does not get cut short: we write *les enfants*.

Two important words are *à* = *to* or *at*, and *de* = *of* or *from*. When these come along with the article they do not sound well in a Frenchman's ear. *To the boy* would naturally be *à le garçon*, and *of the boy*, *de le garçon*. But the rule about easy and pleasant sounds comes in again, and the words *à le* and *de le* are shortened into *au* and *du* respectively—*au garçon*, *to the boy*, *du garçon*, *of the*

boy. The plural *à les garçons*, *de les garçons* is equally unpleasant to French ears, so we have again a contraction *aux garçons* and *des garçons*. So we have :—

à le = au

à les = aux

de le = du

de les = des

Note that *à la* and *de la* are never contracted into *au* and *du*.

If a noun begins with a vowel or *h* unsounded the *à le* and *de le* are never combined. To the emperor = *à l'empereur*, of the man = *de l'homme*.

I have = j'ai

we have = nous avons

thou hast = tu as

you have = vous avez

he has = il a

they have = ils ont

Note (1) the elision of *e* in *je ai* making it *j'ai*. (2) The third plural differs from *they are* by having no *s* before *ont*. *Ils sont* (they are) sounds *ilsson*; *ils ont* (they have) sounds *ilzon*.

et, and.

fruit, fruit.

mais, but.

parler, to speak.

année, year.

écouter, to listen.

ouvrier, workman.

travailler, to work.

honneur, honour, (m., *h* not sounded).

marcher, to walk.

manger, to eat.

vers, towards.

chanter, to sing.

argent, money, silver.

Note.—In all the lists of words that follow, the gender is not indicated unless the word is an exception to the rule of terminations on p. 16.

Thus *année* above, should be feminine because it ends in *ée*. It is feminine so no mark is made. *Honneur* on the other hand should be feminine because it ends in *eur*; but since the word is an exception and is masculine

the letter *m* is added. By continually referring to the list of feminine terminations you will rapidly acquire the power of readily separating masculines from feminines at sight.

Exercise 4 (a).

1. Les sujets de la princesse ont les soldats. 2. La fille de l'homme chante. 3. J'ai une jolie alouette. 4. Nous avons vingt bons ouvriers. 5. Les soldats du roi marchent. 6. Vous avez l'argent du pauvre ouvrier. 7. Les frères du roi parlent au soldat. 8. Le bon ouvrier a un bon enfant. 9. L'homme portera l'argent à la jolie maison. 10. Ils mangeront les alouettes. 11. Elle est jolie, mais elle est pauvre. 12. Le prince mangera le fruit, mais l'ouvrier travaillera. 13. La fille de l'empereur a une jolie maison. 14. L'honneur est aux habiles garçons. 15. Elle mange les alouettes des pauvres garçons. 16. La forte sentinelle de l'empereur marche vers la maison du roi. 17. L'eau de la maison est noire. 18. La fille du roi mangera le fruit. 19. Les cinq enfants de l'ouvrier mangeront les alouettes. 20. Les fruits de l'année sont petits.

Exercise 4 (b).

1. The son of the king has the money. 2. The workmen will speak of the money. 3. The soldiers of the prince sing to the king. 4. The prince and princess are at the house. 5. The daughter of the princess will eat the good fruits. 6. The kings and princes are great. 7. The poor boys listen. 8. The prince eats, but the workman works. 9. The fruits of the year are good. 10. The good kings have the good subjects. 11. The squirrel will listen to the man. 12. The larks of the workmen will eat.

13. The money is to the clever boys. 14. The brother of the king speaks to the soldiers. 15. The years of the workmen are sad. 16. The bearer of the money will speak to the princess. 17. The sentinel of the little princess is at the house. 18. I have the money of the poor workmen. 19. We will listen to the larks. 20. The house of the emperor is grand.

LESSON V.

THE SAXON GENITIVE.

In one particular the French have broken through their rule, and are more analytic than the English. We say, *the man's books*; the French must say, *les livres de l'homme*. So *the queen's money* must appear as *l'argent de la reine*. *John's hat* = *le chapeau de Jean*. This English possessive is called the Saxon genitive, or possessive, and is much more convenient than the French form. You must be continually on your guard in translating it.

There is another example of the effect of the French dislike of troublesome sounds, which sometimes leads to confusion. *Ame* is feminine, so we ought to write *ma âme* for *my soul*. French ears dislike this, yet French people do not treat *a* so unceremoniously as they treat *e*. Since *a* cannot be elided (except in the one case of the word *la* NOT *là*), the sound is made pleasant by simply using the masculine form before every feminine noun beginning with a vowel: *mon âme, son innocence, ton année*, though all three are feminine.

In fact *e* is the only letter that the French generally cut out. In one case only is *i* elided. *Si* means *if*, and when it comes before *il* or *ils* the *i* is omitted, and we

have *s'il* or *s'ils*. *Qui* means *who*, and never loses its *i*; *que* means *whom*, and always loses its *e* when the next word begins with a vowel. *Le roi qui aime les soldats* = the king who loves the soldiers. *Le roi qu'aiment les soldats* = the king whom the soldiers love.

The endings of the past tense in French (called the *imperfect*, because it gives no indication of the exact time referred to) are always the same: *ais, ais, ait*; *ions, iez, aient*.

<i>Was</i>	<i>Had</i>	<i>Loved</i>
<i>j'étais</i>	<i>j'avais</i>	<i>j'aimais</i>
<i>tu étais</i>	<i>tu avais</i>	<i>tu aimais</i>
<i>il était</i>	<i>il avait</i>	<i>il aimait</i>
<i>nous étions</i>	<i>nous avions</i>	<i>nous aimions</i>
<i>vous étiez</i>	<i>vous aviez</i>	<i>vous aimiez</i>
<i>ils étaient</i>	<i>ils avaient</i>	<i>ils aimaient</i>

Nouns ending in *al* make their plural in *aux*, as in *général, généraux*. Nouns ending in *eau, au, eu, œu*, also form their plural by simply adding *x*: *chapeau* = a hat, plural, *chapeaux*; *eau* = water, plural, *eaux*.

VOCABULARY.

<i>là</i> , there.	<i>affaire</i> (f.), affair.
<i>ici</i> , here.	<i>couper</i> , to cut.
<i>mari</i> , husband.	<i>traverser</i> , to cross.
<i>général</i> , general.	<i>fleuve</i> (m.), river.
<i>cheval</i> , horse.	<i>bateau</i> , boat.
<i>très</i> , very.	<i>fardeau</i> , burden.
<i>un</i> (m.) <i>une</i> (f.), a or an.	<i>gai</i> , gay.

Exercise 5 (a).

1. L'enfant du général avait un cheval.
2. Le cheval du soldat traversait le fleuve.
3. Son mari était très pauvre.
4. Une des filles de l'empereur avait un joli

bateau. 5. Son mari qui avait un bateau traversait le fleuve. 6. Les soldats du roi étaient ici mais le roi était là. 7. Le bois que coupaient les soldats est bon. 8. Les garçons qui aimaient les alouettes étaient au bois. 9. Les soldats qui coupaient le bois étaient très gais. 10. Les chapeaux des princesses sont très jolis. 11. Les généraux qui aiment leurs chevaux porteront les fardeaux. 12. Si elle était gaie, il était triste. 13. S'ils étaient bons, elles étaient gaies. 14. Vous étiez là, mais j'étais ici. 15. Les filles qu'aiment les princesses mangeront les fruits. 16. Ses affaires sont très mauvaises. 17. La fille qu'aime le roi était là. 18. Le bateau qui traversait le fleuve est ici. 19. Les pauvres animaux avaient les fardeaux. 20. Si elle aime le roi, elle portera son fardeau.

Exercise 5 (b).

1. Her husband was the general. 2. The general's horse was strong. 3. The king's daughter spoke of her innocence. 4. The house is her affair. 5. The horses carried their burdens to the river. 6. The generals who had a boat crossed the river. 7. The princesses were very gay. 8. The soldiers, who had the strong horses, marched towards the house. 9. The prince's soldiers were strong. 10. The princes' hats were very gay. 11. Marie's husband crossed the river. 12. Our boats are very strong. 13. The good subjects loved the king's son. 14. The man who was there cut the wood. 15. The princess whom the king loved was here. 16. The man's son and daughter who are here loved their prince. 17. If he was gay his subjects were very sad. 18. The soldiers who were carrying their black burdens were very sad. 19. If he had a burden she had the horses. 20. The boys whom the king loves ate the fruits,

LESSON VI.

REGULAR VERBS—CONJUGATIONS—PARTICIPLES.

There are two main kinds of French verbs, the regular and the irregular. About the regular verbs certain general rules can be laid down regarding their forms, while the irregular verbs get their name from the fact that their forms are all more or less exceptional. Two of the verbs we have been dealing with (*être* = to be; and *avoir* = to have) are irregular; all the rest that we have had are regular.

The infinitive of a verb is the part that is always used to give the meaning of a verb. If we wish to convey the idea of *marching* in French we speak of the verb *marcher* = to march. Of this word, *march* may be called the stem, *er* the termination. Every part of the verb must have *march* as a part of it; while *er* is the sign of the infinitive. You must have noticed that all the regular verbs we have yet come across end in *er*. But there are other verbs that have the infinitive ending in *ir*, others in *oir*, others in *re*, thus *finir* = to finish, *recevoir* = to receive, *perdre* = to lose. There are thus four great classes of regular verbs in French called the four Conjugations. The infinitive in the First Conjugation ends in *er*, in the Second in *ir*, in the Third in *oir*, and in the Fourth in *re*. Most French verbs belong to the First Conjugation, while the Third is so small that we shall not speak of it just yet.

In English when we use the words *speaking finishing, losing*, we are said to use the present participle. Obviously *ing* is the termination which marks the present participle. In French the corresponding termination is

ant. *Parlant* = speaking; *perdant* = losing. We would expect *finant* to mean finishing; but in this Second Conjugation some of the forms require the assistance of an extra syllable *iss*, which means nothing,¹ but makes the sound pleasanter to Frenchmen. *Finishing* is thus *finissant*.

The part of the English verb that we use with *have* or *had* or *is* or *was* is called the *past participle*, thus: *have spoken*, *had finished*, *is lost*. In French we have the past participles *parlé*, *fini*, *perdu* where *é* *i* and *u* are the terminations that indicate the past participle.

The name *participle* indicates that the word to which it is applied has *part* of the nature of a verb, and *part* of the nature of an adjective. Sometimes the verbal part gets the upper hand, and sometimes the adjective part. *Lavant* is the present participle of the verb *laver*, to wash. In this word the verbal part has usually the upper hand. In *tremblant* (from *trembler* to tremble) we may use the word as an adjective. *La fille tremblante* means the trembling girl. Here we are thinking more about describing the person than about what she is doing. When a participle is used as an adjective it *agrees with* its noun in number and gender. The rule is that when the verbal part gets the upper hand the participle does not agree, but when the adjective part gets the upper hand, the participle does agree. The same is true about the past participle. She has killed = *elle a tué*. Here *tué* does not agree with *elle*, because the action is the important thing. She has been killed = *elle a été tuée*. Here *tuée* does agree with *elle*, because the important thing here is the state in which *she* is. In other words

¹ Now, at anyrate: the *iss* represents the *esc* of the Latin verb from which the French ones are derived.

tuée is really an adjective. We think less of the action than of the result of the action. Hence we get the rule that a past participle used with *être* agrees with its subject; but the past participle does not agree with the subject when used with *avoir*.

The past participle of the verb *être* is *été*. Now *été* is often used along with other past participles, and when thus used those other past participles always agree with their subjects. The hand has been squeezed = *la main a été serrée*. The soldiers have been killed = *les soldats ont été tués*. But when we say the soldiers have killed, we have only *les soldats ont tué*. We have *ont* in both sentences about the soldiers; it is because we have *été* that the participle agrees in one of them. It is comforting to know that *été* itself never changes either for number or gender; it is always plain *été*.

Notice the two ways of translating the following. The second form is the more usual one.

<i>Elle a chanté</i>	She has sung, or simply she sang.
<i>Elle a été polie</i>	It (f.) has been polished, or simply it was polished.
<i>Ils ont lavé</i>	They have washed, or simply they washed.
<i>Elles ont rougi</i>	They have blushed, or simply they blushed.
<i>Les maisons ont été lavées</i>	The houses have been washed, or simply the houses were washed.

The following table should now be thoroughly mastered:—

	1st Conj.	2nd Conj.	4th Conj.
Infinitive	parler	finir	perdre
pres. part.	parlant	finissant	perdant
past part.	parlé	fini	perdu

PRESENT INDICATIVE.

je parle	je finis	je perds
tu parles	tu finis	tu perds
il parle	il finit	il perd
nous parlons	nous finissons	nous perdons
vous parlez	vous finissez	vous perdez
ils parlent	ils finissent	ils perdent

<i>par</i> , by.	<i>avec</i> , with.
<i>serrer</i> , to press, to squeeze.	<i>donner</i> , to give.
<i>laver</i> , to wash.	<i>tendre</i> , to stretch.
<i>polir</i> , to polish.	<i>main</i> , (f.), the hand.
<i>tuer</i> , to kill.	<i>bras</i> , the arm.
<i>rougir</i> , to blush.	<i>livre</i> , a book.
<i>rendre</i> , to give up, render.	<i>mère</i> , mother.

Exercise 6 (a).

1. Le roi donne les chevaux aux soldats des généraux.
2. Vous rougissez quand vous perdez votre argent.
3. Elle donnera le fruit au fils du roi.
4. Elle a été tuée par les soldats de l'empereur.
5. Le pauvre homme qui était avec le prince a été tué.
6. Il tend la main à sa mère.
7. S'il serre sa main elle rougit.
8. Elles ont perdu leurs livres.
9. Ils rendent leurs bateaux aux généraux.
10. Les garçons polissent le bois.
11. Elle a parlé à la fille de l'ouvrier.
12. L'homme que vous avez tué est mon père.
13. Le livre qu'il a perdu est ici.
14. La femme qui lave est à la maison.
15. Il a fini le livre que vous avez donné.
16. Vous avez lavé le bateau qu'il a perdu.
17. Elle a donné le livre.
18. La femme qui coupait le bois a été tuée.
19. Elle donne le livre au roi et traverse le fleuve.
20. La mère était avec sa fille tremblante.

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Exercise 6 (b).

1. The generals kill their horses. 2. The father squeezed his daughter's hand. 3. The mother washes the children's hands. 4. The generals have the poor soldiers and the black horses. 5. The king's men have been killed. 6. The trembling princesses cross the river. 7. Giving a book to the soldier's daughter the queen listens to the king. 8. The soldiers kill their general. 9. The workmen stretch their hands to the soldiers. 10. The women polish the wood. 11. The hands have been stretched to the strong soldiers. 12. His hands have been squeezed by the poor workmen. 13. The emperor loses his good soldiers. 14. The prince's arm is strong. 15. The mother gave a book to her trembling daughter. 16. The princesses have spoken. 17. The princes were killed with the emperor. 18. Losing his men the general loses his honour. 19. My year is lost. 20. The soldiers were killed by the hands of the princes.

LESSON VII.

PAST TENSES AND PROGRESSIVE FORM.

The *imperfect* we have already learned. It is exactly the same for the Second and Fourth Conjugations, except that the Second requires its assistant syllable, *iss* :—

1st Conj.	2nd Conj.	4th Conj.
tuais	rougissais	rendais
tuais	rougissais	rendais
tuait	rougissait	rendait
tuions	rougissions	rendions
tuiez	rougissiez	rendiez
tuaient	rougissaient	rendaient

Since the imperfect gives no clear indication of the

exact time at which an event took place it may be translated in different ways: (1) I killed; (2) I was killing; (3) I used to kill. The first is purely general; the second is called the progressive form; the third is specially characteristic of the imperfect tense.

The progressive form is not confined to the imperfect, for we can say *is killing*. There is here a source of much trouble to beginners. The progressive form must never be translated into French by the present participle. *Il parle* = he is speaking (as well as *he speaks*); *il parlait* = he was speaking (as well as *he spoke*). It is because English is so analytic that the present participle has this work thrown upon it among us. NEVER use the verb *être* along with any present participle which implies that anything is going on.

There are other two important past tenses in French named the *past definite*, and the *past indefinite*. The former is often called the *preterite*, and is the historical past. It means that the event in question took place once for all at a certain time.

PRETERITE.

1st Conj.	2nd Conj.	4th Conj.
portai	finis	rendis
portas	finis	rendis
porta	finit	rendit
portâmes	finîmes	rendîmes
portâtes	finîtes	rendîtes
portèrent	finirent	rendirent

The past indefinite is the most commonly used of all the past tenses in French, and yet it is very rarely used by English students. Make up your mind to use this tense as often as you can. It is what is called a compound tense, being made up of the verb *avoir* and the

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past participle of the verb we wish to use. We have already used it in the exercises without knowing its name.

PAST INDEFINITE.

	1st.	2nd.	4th.
j'ai	parlé	fini	perdu
tu as	"	"	"
il a	"	"	"
nous avons	"	"	"
vous avez	"	"	"
ils ont	"	"	"

Il a parlé seems a roundabout way of saying *he spoke*, but it is the common French way, and should be imitated. The use of this tense began comparatively late in the history of the French language, but its use is now so common as to warrant all this repetition of ours about it. Be careful, too, in translating from French into English not to write *he has lost* but *he lost*—unless indeed the context demands the longer form.

<i>porte</i> , door, gate.	<i>chambre</i> (f.), room.
<i>lit</i> , bed.	<i>pleurer</i> , to weep (for).
<i>soir</i> , evening (in general).	<i>remplir</i> , to fill.
<i>soirée</i> , a whole evening.	<i>pour</i> , for.
<i>douleur</i> , pain, suffering.	<i>pōche</i> , pocket.
<i>faim</i> , hunger.	<i>entendre</i> , to hear.
<i>doucement</i> , gently.	<i>dans</i> , in.
<i>rue</i> , street.	<i>casser</i> , to break.

Exercise 7 (a)

1. Il a rempli sa poche de¹ noix. 2. Elle a parlé doucement de sa douleur. 3. Elle polissait la porte. 4. Nous avons lavé le bateau des généraux. 5. Les soirées

¹ After the verb *remplir de* means *with*.

sont très tristes dans sa maison. 6. Les enfants pleuraient de faim. 7. Elles ont donné un bon lit à la pauvre femme. 8. Mon père est à la porte. 9. Il a entendu parler le prince. 10. Il pleure doucement dans son lit. 11. Il avait les¹ mains dans les¹ poches. 12. Ils ont rempli la chambre d'hommes. 13. La porte de la chambre du roi est polie. 14. Il a tendu la¹ main à son père. 15. La douleur du fils du roi est grande. 16. Les soldats de l'empereur cassaient la porte polie de la grande chambre de ma maison. 17. La rue est remplie de chevaux. 18. Il avait l'argent dans sa poche. 19. L'empereur pleurait ses soldats perdus. 20. Ils ont cassé le bras du garçon.

Exercise 7 (b).

1. She is polishing the door. 2. The evening with my father was sad. 3. His hand was in the boy's pocket. 4. In his bed he wept gently. 5. We heard a man in the house. 6. You used to weep. 7. He filled his pockets with (de) the fruits. 8. The evenings were very sad in her house. 9. He heard the boy speaking (infinitive). 10. They wept for the queen. 11. We heard a man singing (infinitive) in your room. 12. He used to have four beds in his room. 13. You have broken the king's arm. 14. We gave a book to the princess. 15. We used to have five good horses for the king. 16. In the street we had our burdens. 17. Five rooms in the house are for the boys. 18. The emperor's men have broken the door of my husband's house. 19. He used to fill his pockets with nuts. 20. His arm was broken in the street.

¹ In cases like this—where there is no doubt about whose hands and pockets are meant—we use the article instead of the possessive adjective.

LESSON VIII.

REVISION OF VERBS: NEGATION.

To revise all that has gone before about the tenses, we give a table of the terminations of the Regular verbs. In the meantime you have to deal only with the first half of the table. The conditional and the subjunctive and the imperative will be taken up by-and-by. What you should do just now is to take the stem of several verbs, one after the other, and run down the table putting in the terminations after the stem. The oftener you do this the better. The following are stems to practice on in each of the Conjugations. First Conjugation: *march-*, *tu-*, *parl-*, *aim-*, *dans-*, *chant-*; Second Conjugation: *fin-*, *roug-*, *pun-*, *bat-*, *enrich-*, *rempl-*; Fourth Conjugation: *rend-*, *vend-*, *entend-*, *perd-*, *répond-*, *défend-*.

The Third Conjugation we have not yet touched. But you will do well to practise it here along with the others for the sake of comparison. It contains only seven verbs in all. The following is the complete list:—

apercevoir = to perceive.	recevoir = to receive.
concevoir = to conceive.	redevoir = to owe still.
décevoir = to deceive.	percevoir = to collect (such
devoir = to owe.	things as taxes or rents).

Of these *devoir* is very important. It is interesting to note that in it the stem is reduced to one letter *d*. We give the first of each of the tenses of *devoir* to show how to do the others. Going down the table under III. we have: *devoir*, *devant*, *dû* (a circumflex is added in this case to distinguish it from *du* = of the), *dois*, *devais*, *devrai*, *devrais*, *doive*, *dusse*, *dois*.

TABLE OF TERMINATIONS OF REGULAR VERBS.

CONJUGATION	I.	II.	III.	IV.
<i>Infinitive</i>	er	ir	evoir	re
<i>Present participle</i>	ant	issant	evant	ant
<i>Past Participle</i>	é	i	u	u
<i>Present</i>	e es e ons ez ent	is is it issons issez issent	ois ois oit evons evez oivent	s s — ons ez ent
<i>Imperfect</i>	ais ais ait ions iez aient	issais issais issait issions issiez issaient	evais evais avait evions eviez evaient	ais ais ait ions iez aient
<i>Future</i>	erai eras era erons erez eront	irai iras ira irons irez iront	evrai evras evra evrons evrez evront	rai ras ra rons rez ront
<i>Conditional</i>	erais erais erait erions eriez eraient	irais irais irait irions iriez iraient	evrais evrais evrait evrions evriez evraient	rais rais rait rions riez raient
<i>Subjunctive Present</i>	e es e ions iez ent	isse isses isse issions issiez issent	oive oives oive evions eviez oivent	e es e ions iez ent
<i>Subjunctive Imperfect</i>	asse asses ât assions assiez assent	isse isses ît issions issiez issent	usse usses ût ussions ussiez ussent	isse isses ît issions issiez issent
<i>Imperative</i>	e ons ez	is issons issez	ois evons evez	s ons ez

French requires two words to express a negative, one going before the verb the other after. These two words are *ne* and *pas*. Of these only *ne* is really negative; *pas* means merely a *step*. We say in English: I will not go *a step*, which is exactly the same as the French form, only the French use it with all verbs as well as with *go*. We also say: I do not believe it *a bit*; and the French say: I do not believe it *a point*. In this case they use *ne . . . point* instead of *ne . . . pas*. *Ne . . . point* is the stronger way of stating a negative, but *ne . . . pas* is what is almost always used. In older French we sometimes come across *ne . . . goutte*, which means *not . . . a drop*. It is clear then that the second negative is merely added to strengthen the first; in French it *must* be added, in English it is usually dropped.

Examples of negative forms of verbs: *il ne parle pas*, *nous ne tuons pas les lapins* (lapin = rabbit), *elle ne finissait pas*. If the verb begins with a vowel the *e* of *ne* is elided: *il n'aime pas*, *elle n'était pas*, *nous n'avons pas*. In compound tenses the *ne* and *pas* are put before and after the little verb, and not after the past participle: *il n'a pas parlé*, *vous n'avez pas entendu*, *elle n'est pas perdue*, *elles n'avaient pas pleuré*.

vie, life.

beaucoup, much.

parole (f.), word.

mot, word, saying.

monde (m.), world.

demain, to-morrow.

marque, mark.

incommoder, to trouble.

mener, to lead.

amener, to lead to, bring.

bonté, goodness.

bête, a beast.

bêtise, stupidity.

pouce (m.), thumb.

Exercise 8 (a).

1. La vie n'est pas triste.
2. Vous ne parlez pas doucement.
3. La marque de son pouce n'incommode

pas le garçon. 4. Les soldats n'ont pas mené leurs chevaux vers le fleuve. 5. Les garçons ne couperont pas le bois demain. 6. La vie du monde n'est pas gaie. 7. Ses mots n'incommodent pas son père. 8. Je n'aime point la vie qu'il mène. 9. La porte de la chambre du roi n'a pas la marque. 10. La bête n'avait pas de bonté. 11. Les hommes de la reine n'ont pas cassé la porte de la maison. 12. Ils n'ont pas rempli leurs poches de noix. 13. Les soldats ne tuent point les lapins. 14. Le pouce coupé n'incommodait pas beaucoup le garçon. 15. La douleur n'a pas tué la fille du soldat. 16. Je n'ai point cassé le bras de l'homme. 17. Les bêtes n'étaient pas menées ici. 18. La reine n'avait pas coupé la main de sa fille. 19. Les chevaux des généraux ne sont pas pour la reine. 20. Les hommes n'ont pas entendu les petits garçons.

Exercise 8 (b).

1. The world is not sad. 2. The mark of his thumb is not there. 3. His life was not gay. 4. The men lead their beasts. 5. The horses do not trouble the queen's men. 6. The king did not fill the house with (de) beasts. 7. The mark of stupidity is to talk much. 8. She has not cut her thumb. 9. The king's subjects do not love (the) goodness. 10. She was not killed by the pain. 11. The princess's daughter will not weep to-morrow. 12. The boy did not fill his pockets. 13. I do not hear the men. 14. The men do not hear my words. 15. She does not speak gently. 16. To-morrow is not here. 17. The life of the world is not sad. 18. They do not love much. 19. The generals do not lead their horses towards the house. 20. The workmen are not here.

LESSON IX.

FEMININE OF ADJECTIVES.

The verbs *être* and *avoir* have the same three past tenses as ordinary verbs, and the same compound tenses. The following tables have to be carefully studied :—

Infinitive, <i>être</i>	<i>avoir</i>
Pres. part., <i>étant</i>	<i>ayant</i>
Past. part., <i>été</i>	<i>eu</i>
Imperfect, (<i>See p. 24</i>).	

PAST DEFINITE (PRETERITE).

<i>fus</i>	<i>eus</i>
<i>fus</i>	<i>eus</i>
<i>fut</i>	<i>eut</i>
<i>fûmes</i>	<i>eûmes</i>
<i>fûtes</i>	<i>eûtes</i>
<i>furent</i>	<i>eurent</i>

PAST INDEFINITE.

<i>j'ai été</i>	<i>j'ai eu</i>
<i>tu as été</i>	<i>tu as eu</i>
<i>il a été</i>	<i>il a eu</i>
<i>nous avons été</i>	<i>nous avons eu</i>
<i>vous avez été</i>	<i>vous avez eu</i>
<i>ils ont été</i>	<i>ils ont eu</i>

Observe the *y* in *ayant*. You would expect *v* but *avant* is already a French word meaning *before*, so *having* is always *ayant*. In the expression *I have had*, *have* and *had* are parts of the same verb, but *have* is called the auxiliary, and *had* the principal verb. So in French *ai* and *eu* are parts of the same verb *avoir*, but *ai* is the

auxiliary and *eu* is the principal. Of course when *ai* stands by itself without another verb it is itself a principal verb, e.g., *J'ai un livre* = I have a book. Here *ai* is a principal verb.

The general way to make an adjective feminine is to add an *e* to the masculine unless there is an *e* there already. But if the word end in *é* another *e* must be added, as *porté*, (m.), *portée*, (f.), = carried.

But there are some exceptions to this rule that are so common that we must notice them at once.

If the adjective ends in *x*, the *x* is changed into *se*, as :—

<i>joyeux</i>	<i>joyeuse</i>	joyful or joyous
<i>vertueux</i>	<i>vertueuse</i>	virtuous
<i>heureux</i>	<i>heureuse</i>	happy

If the adjective ends in *f*, the *f* is changed into *ve*, like our English half, halves.

<i>actif</i>	<i>active</i>	active
<i>bref</i>	<i>brève</i>	short
<i>neuf</i>	<i>neuve</i>	new
<i>vif</i>	<i>vive</i>	lively

Adjectives which end in *el*, *eil*, *ien*, *on* and *et*, double the last consonant before adding the *e*.

<i>immortel</i>	<i>immortelle</i>	immortal
<i>pareil</i>	<i>pareille</i>	equal to, or similar
<i>ancien</i>	<i>ancienne</i>	old, ancient
<i>bon</i>	<i>bonne</i>	good
<i>muet</i>	<i>muette</i>	dumb, silent

Some adjectives ending in *er* and *et* besides adding an *e* put in a grave accent on the *e* they have already.

<i>cher</i>	<i>chère</i>	dear
<i>complet</i>	<i>complète</i>	complete

The following adjectives are quite irregular, but they occur so often that it will pay you to get them up now.

<i>bas</i>	<i>basse</i>	low
<i>beau</i>	<i>belle</i>	fine, pretty
<i>bénin</i>	<i>bénigne</i>	benign
<i>blanc</i>	<i>blanche</i>	white
<i>épais</i>	<i>épaisse</i>	thick
<i>express</i>	<i>expresse</i>	express
<i>favori</i>	<i>favorite</i>	favourite
<i>fou</i>	<i>folle</i>	foolish
<i>frais</i>	<i>fraîche</i>	fresh
<i>franc</i>	<i>franche</i>	frank, open
<i>gentil</i>	<i>gentille</i>	pretty, nice
<i>gras</i>	<i>grasse</i>	fat
<i>gros</i>	<i>grosse</i>	big, stout
<i>las</i>	<i>lasse</i>	weary, tired
<i>long</i>	<i>longue</i>	long
<i>malin</i>	<i>maligne</i>	cunning, malignant
<i>mou</i>	<i>molle</i>	soft
<i>nouveau</i>	<i>nouvelle</i>	new
<i>public</i>	<i>publique</i>	public
<i>sec</i>	<i>sèche</i>	dry

It is worth noting that the above rules apply to nouns ending in *x* and *f* and *et*, etc., thus: *époux* = a husband, *épouse* = a wife; *veuf* = a widower, *veuve* = a widow; *sujet* = a subject, *sujette* = a female subject; *lion* = a lion, *lionne* = a lioness; *sot* = a he fool, *sotte* = a she fool; *païen* = a pagan, *païenne* = a female pagan.

Exercise 9 (a).

1. Elle a été heureuse. 2. Ayant perdu sa fille favorite le roi pleure. 3. Il a eu une vie brève et joyeuse. 4. Elle est bonne et gentille. 5. Nous n'avons

pas eu beaucoup de fruit. 6. Nous eûmes deux portes épaisses à notre chambre. 7. Elles ont été folles. 8. Les soldats traversèrent le fleuve avant les généraux. 9. Etant lasse elle n'était pas heureuse. 10. La maison blanche est dans la rue. 11. Les femmes lasses furent bénignes. 12. La princesse n'était pas folle mais muette. 13. Il avait un habit neuf. 14. Il a eu une belle chambre dans la maison de son général. 15. La mère est vive, la fille active. 16. Elle n'est pas immortelle. 17. Etant ancienne la maison incommode beaucoup les femmes. 18. La princesse qui est bénigne est la favorite de ses femmes. 19. Une vie vertueuse n'est pas triste. 20. La jolie fille du roi était maligne.

Exercise 9 (b).

1. He was (pret.) there before the evening. 2. The white princess has been here. 3. Having a new house the mother is happy. 4. The life is short but joyous. 5. Our old house has been washed. 6. The princesses have been good. 7. A princess is not equal to a queen. 8. The subjects are active, but they are not immortal. 9. The white house is low but very pretty. 10. His hand is thick. 11. The stout man's daughter is tired. 12. The good kings have been killed by the white queens. 13. The general has finished his public life. 14. He has had their kind (good) words for his goodness. 15. His thumb was his favourite mark. 16. His long life was lively and happy. 17. The house is dry, but it is not nice. 18. The foolish mother has been lost in the wood. 19. Having the good money she is joyous. 20. Being dumb the queen was not frank.

LESSON X.

CONJUNCTIVE PRONOUNS.

There are two kinds of personal pronouns in French called respectively conjunctive and disjunctive. The conjunctive pronouns are always used in close and necessary connection with verbs. Thus all the personal pronouns that we have used up to this point have been conjunctive. Further, they have always been the *subjects* of sentences ; but conjunctive pronouns can be *objects* as well.

Subject.	Object.
je	me
tu	te
il	le
elle	la
	lui (both <i>m.</i> and <i>f.</i>)
nous	nous
vous	vous
ils	les
elles	les
	leur (both <i>m.</i> and <i>f.</i>)

One very marked difference between French and English here comes out. In French, conjunctive pronouns, when objects, come *before* the verb instead of after as in English. The king killed him = *le roi le tua*. He carries me = *il me porte*. They will listen to you = *ils vous écouteront*. She will love thee = *elle t'aimera*. Thou lovest them = *tu les aimes*. Our mother washes us = *notre mère nous lave*. The king gave her up = *le roi la rendit*.

In a compound tense the object-pronoun comes before the auxiliary verb. She has loved him = *elle l'a aimé*.

But here a very queer rule comes up. When the *direct object* comes *before* the verb in French the past participle agrees with the *object*. This seems at first senseless, but suppose you try to translate into French: She has loved *her*, you set about it and produce *elle l'a aimé*, which is exactly what we have already used for: She has loved him. If now we add an *e* we get *elle l'a aimée*, which by our rule can mean nothing but: She has loved *her*. Note that *aimée* does not agree with *elle* but with *l*, which stands for *la*. The following examples will help you to understand the rule. She has loved them = *elle les a aimés* (if *them* refers to masculines), or *elles les ont aimées* (if *them* refers to feminines). They have killed her = *ils l'ont tuée*.

It has to be noted that *il* and *elle* may stand for *it*. If the English word to which *it* refers is mas. we use *il*, if fem. we use *elle*. Speaking of our arm we say, *il est fort*, but of our hand, *elle est forte*. Speaking of the table we say, *il l'a polie*, he has polished it; of a book we say, *ils l'ont perdu*, they have lost it; of pockets, *ils les ont remplies*, they have filled them.

frapper, to strike.

rompre, to break.

trouver, to find.

vu, seen.

boîte, a box.

or, gold.

chaise, a chair.

bûcheron, a woodcutter.

dame, lady.

oncle, uncle.

tante, aunt.

officier, officer.

sur, on or upon.

Exercise 10 (a).

1. La dame est ici: vous l'avez vue. 2. Le soldat était là: l'officier le frappa. 3. Vous l'avez tué. 4. Elles l'ont cassée. 5. Nous les avons vus. 6. Nous

avons une chaise : vous l'avez vue. 7. Le bûcheron a trouvé une boîte d'or. 8. Il l'a rompue. 9. Ma tante est une dame triste mais bénigne. 10. L'officier a frappé la sentinelle. 11. Le bûcheron avait une boîte qu'il avait donnée à mon oncle. 12. Les garçons ont coupé le bois pour ma tante. 13. La boîte fut perdue, mais mon oncle l'a trouvée. 14. Il a trouvé sa grande maison remplie d'officiers. 15. Il avait une chaise longue dans sa chambre : son oncle l'a rompue. 16. Vous avez frappé ma main. 17. La boîte du garçon est remplie de livres. 18. Mon oncle et ma tante avaient beaucoup d'or. 19. Elles les ont trouvés. 20. Si tu n'a pas d'or, elles te frapperont.

Exercise 10 (b).

1. He has struck me. 2. I have found them. 3. He has seen her. 4. She has seen him. 5. They have seen you. 6. You have broken it (f.). 7. We have a chair, but the officers have broken it. 8. My aunt is here; you have seen her. 9. The woodcutter and his wife have seven children, but they have lost them in the wood. 10. The officers' box is filled with gold. 11. His uncle and his aunt have found him. 12. She has lost it (m.), but has found them (f.). 13. The workmen have broken them (m.). 14. The horses have carried them (f.). 15. You have washed them (m.). 16. Their chair is here. They have polished it. 17. The general's wife will not find them. 18. They struck on the box, and have broken it. 19. The woodcutter's wife has found him. 20. They have seen us.

LESSON XI.

DISJUNCTIVE PRONOUNS.

Disjunctive pronouns are those which do not directly depend upon a verb.

Conjunctive.	Disjunctive.
je	moi
tu	toi
il	lui
elle	elle
nous	nous
vous	vous
ils	eux
elles	elles

Since some of the words are found in both lists you may wonder how you are to distinguish conjunctive from disjunctive pronouns. This distinction is always to be found in the work done by the pronoun in the particular case in which we happen to be interested. In other words, the distinction depends upon the function of the word—not upon its form. The following are the main functions of the disjunctives. 1. They are used when a reference is made to a previous statement without repeating the verb. Somebody says for example : *Je l'ai vue* = I saw her. If I wish to say *I also* I must put it *moi aussi*. This is particularly noticeable about answers to questions. *Qui a tué Cock Robin?* The sparrow's reply ought to be *moi*. If, however, the sparrow repeats the verb of the original sentence he must use *je* : *Je l'ai tué*. 2. This leads us to the second use, for if the sparrow was proud of his deed—as the story seems to imply—he might have used *both* forms for the sake of

emphasis, and said *Moi, je l'ai tué*. 3. Disjunctives are used in exclamations: *I, kill him!* the sparrow might have said had he put in a plea of "not guilty"—*Moi, le tuer!* Notice that *moi* is not here directly dependent on the verb, which is in the infinitive. Similarly we have—*Lui, parler français!* = *he, speak French!* 4. In enumerations we use disjunctives. You, he and I is *vous, lui et moi*. If these have to be followed by a verb they must be all gathered up into one conjunctive pronoun which must be responsible to the verb. In this case it would be: *Vous, lui et moi, nous l'avons vu*. The rule is that if *any* pronoun of the number is 1st person the verb must be first person; if there be no first person but there is a second then the verb must be second; only if all the pronouns are third can this verb be third. *Vous et lui, vous l'avez vu*. *Son mari, elle et lui l'ont vu*. When all the nominatives are of the third person it is not necessary to gather them up in the conjunctive pronouns. *Ils* can be put in or not just as you please. It is usually left out. 5. The remaining important use of the disjunctives is after prepositions. *A moi*, to me, *pour elle*, for her, *devant elles* before them (if fem.), *devant eux* (if mas.).

<i>avant</i> , before (in time or order).	<i>pain</i> , bread.
<i>devant</i> , before (in place).	<i>palais</i> , palace.
<i>quant à</i> , as for.	<i>gauche</i> , left.
<i>malgré</i> , in spite of.	<i>droit</i> , right.
<i>au-dessus</i> , above.	<i>parceque</i> , because.
<i>au-dessous</i> , below.	<i>sous</i> , under.
<i>c'est</i> , it is.	<i>c'était</i> , it was.

Exercise 11 (a).

1. C'est lui qui m'a frappé. 2. Il avait une grande boîte remplie d'or, lui! 3. Je l'aime malgré lui, parce

qu'elle est bonne. 4. Votre main droite est très épaisse. 5. Quant à moi je la trouverai malgré vous. 6. Eux, dans le palais avec le roi! 7. Vous et moi nous l'avons trouvé. 8. Vous et elle vous trouverez la rue à [votre main]¹ gauche. 9. Sa boîte d'argent était devant moi. 10. L'officier, mon oncle et lui (ils) l'ont trouvé au-dessous de moi. 11. Vous et elle vous avez beaucoup de pain. 12. C'est moi qui ai l'argent, parceque je suis habile. 13. Le général, la reine et moi nous avons vu votre boîte. 14. C'était elle qui l'avait trouvé. 15. Eux, elles et nous, nous avons cassé la boîte. 16. Sous moi il était très heureux. 17. Malgré toi le bûcheron coupera le bois. 18. Je l'aimais; vous aussi. 19. Quant à vous nous ne vous aimions pas. 20. Moi, vous frapper!

Exercise 11 (b).

1. *He*, in a palace! 2. As for her, she killed her. 3. I was there; he also. 4. It is he who polished it (f.). 5. It was the left hand that was cut. 6. You and he have heard in spite of me. 7. He, she and I are tired. 8. Who has seen the boy? I. 9. He has had a box under the bed, and has lost it. 10. They were below, they! 11. The king, the queen, you and the boy have seen them (m.). 12. Thou art the man, thou. 13. As for me and my subjects we shall work. 14. It is he. 15. He has walked to the palace in spite of them (m.). 16. As for the left hand it is not strong. 17. In spite of her he has seen them (f.). 18. It was she who was above. 19. He and she are poor. 20. They and I are sad, because we are poor.

¹ These words are usually omitted: *à gauche* and *à droite* are all that are required,

LESSON XII.

THE INTERROGATIVE FORM.

Questions are asked in French as in English by putting the subject after the verb. *Avez-vous?* = have you? *Sommes-nous?* = are we? *Est-il?* = is he? *Étaient-elles?* = were they (f.)? Sometimes the French ear demands the insertion of a *t* to separate two vowels. *A-il?* should equal has he? but the insertion of a *t* certainly makes this more easily sounded as *a-t-il?* This occurs in other forms as in *va-t-il?* = does he go? and *appelle-t-elle?* = does she call; but *a-t-il* is the commonest example.¹

With nouns the question form is a little different from ours. We ask: *Do the soldiers march?* Now this auxiliary *do* is never translated into French, whether in a question or in a direct statement. In: *The soldiers do march*, the *do* is simply omitted and the present tense used: *Les soldats marchent*. We might put this in question form by merely transposing subject and verb: *Marchent les soldats?* But the French do not use this form. They prefer to make a round-about question: *Is it that the soldiers march?* = *est-ce que les soldats marchent?* Here the whole burden of the question is thrown upon the three little words *est-ce que*, the rest of the question being put in the form of an ordinary statement. We can thus make any statement into a question by merely putting *est-ce que* before it. *La princesse est morte* gives: *Est-ce que la princesse est morte?* = is the princess dead? Will the woodcutter cut the wood? = *est-ce que le bûcheron coupera le bois?*

¹ This *t* really represents the final *t* of the third person which has been worn away. Its only value now is to help the sound.

Another way of making questions is to place the noun first, and then form the question by placing a pronoun after the verb. *Was the emperor in the palace?* becomes: *The emperor, was he in the palace?* = *l'empereur était-il dans le palais?* Has John seen him = *Jean l'a-t-il vu?* Did your aunt weep = *votre tante a-t-elle pleuré?* In such cases there is a little emphasis laid upon the noun by its being placed first, but it is quite a good way of asking questions all the same. The *est-ce que* way is on the whole preferable, however.

A sentence like *Where was your uncle?* = *votre oncle où était-il?* suggests two points of interest: (1) In sentences referring to persons it is customary to show politeness by putting in M. (short for Monsieur), Mme. (Madame), Mlle. (Mademoiselle) before the noun. Thus: *Où est monsieur votre père?* *J'ai vu madame votre tante.* (2) With interrogative words like *où* = where? *quand* = when? *comment* = how? it is not necessary to use pronouns. *Où est monsieur votre oncle?* How do your affairs go? = *comment vont vos affaires?* The pronouns, however, can be used if you wish, as: *Vos affaires, comment vont-elles?* or better, *Comment vos affaires vont-elles?*

When negation is combined with interrogation the *ne . . . pas* are placed before the verb and after the pronoun respectively in the emphatic form. Is the house not dry? = *la maison n'est-elle pas sèche?* But in the *est-ce que* form the *ne . . . pas* go with the original verb: *Est-ce que la maison n'est pas sèche?* Did you not see her? = *ne l'avez-vous pas vue?* or *est-ce que vous ne l'avez pas vue?* Have we not struck them (m.)? = *ne les avons-nous pas frappés?* or *est-ce que nous ne les avons pas frappés?* Are they (f.) not tired? = *ne sont-elles pas lasses?* or *est-ce qu'elles ne sont pas lasses?*

<i>plaisir</i> , pleasure.	<i>raconter</i> , to relate.
<i>peur</i> , fear.	<i>durer</i> , to last.
<i>forêt</i> (f.), forest.	<i>dépenser</i> , to spend.
<i>gens</i> , people.	<i>tomber</i> , to fall.
<i>joie</i> , joy.	<i>manquer</i> , to miss.
<i>encore</i> , again or yet.	<i>ramasser</i> , to gather.

Exercise 12 (a).

1. Est-ce que les garçons du bûcheron ramasseront le bois? 2. Avez-vous encore manqué? 3. Est-ce que la peur durera? 4. L'empereur n'a-t-il pas perdu ses chevaux? 5. Est-ce que le bûcheron a beaucoup dépensé? 6. Ne les avez-vous pas vues? 7. Votre joie n'était-elle pas grande? 8. Quand sera-t-elle à la maison? 9. Est-ce que votre plaisir durait? 10. Est-ce que les pauvres gens avaient beaucoup de plaisir? 11. Où le roi dépensera-t-il son argent? 12. Comment la trouvera-t-elle? 13. Est-ce que les chevaux des généraux ne tombent pas? 14. Est-ce que le bûcheron et sa femme sont dans la forêt? 15. N'avez-vous pas encore perdu la peur du roi. 16. Madame votre tante ne vous a-t-elle pas donné l'argent? 17. Où est le petit garçon qui est tombé sous le bateau? 18. Comment avez-vous encore manqué? 19. Quand me donnera-t-il l'argent? 20. Avez-vous vu la joie des pauvres gens?

Exercise 12 (b).

1. Have you related the fear of the children? 2. Do the soldiers spend much? 3. Has the king lost his people in the forest? 4. Did his joy last for a year? 5. Have the wood cutter and his wife gathered the wood? 6. Is not the box black? 7. Will the people of the house spend the money? 8. Are the soldiers not tired? 9.

Did the men not strike the boys? 10. How does the money last? 11. Who gathers the king's money? 12. Where does your *uncle* spend his money? 13. Has he not spent it here? 14. Has she missed again? 15. Has he not yet lost the fear of his aunt? 16. Have the poor people not seen the forest? 17. Have you related your uncle's joy? 18. Have I seen your kind aunt? 19. Does not the king fall? 20. Were you not gathering the wood?

LESSON XIII.

REFLEXIVE VERBS.

There is a troublesome pronoun which we have up till now omitted to mention. Its conjunctive form is *se*, its disjunctive *soi*. *Se* is used only with certain verbs called *reflexive* verbs, i.e. verbs which have the same person or thing for subject and object, verbs in which the action is reflected from the subject back upon itself. *He washes himself*. Here *he* and *himself* mean the same person. The action passes from *he* back to *himself*. We are therefore dealing with a reflexive verb. Its French form is *il se lave*. The plural is *ils se lavent* or *elles se lavent*.

You note that *se* does for both singular and plural, both masculine and feminine. It is, however, of the third person, and cannot be used in a sentence like *I wash myself*, which must be rendered *je me lave*. The object pronoun must be of the same number and person as the subject pronoun. The following table makes this clear.

je me lave	nous nous lavons
tu te laves	vous vous lavez
il (or elle) se lave	ils (or elles) se lavent

Observe that in each case the first pronoun is the subject and the second the object, even when (as in *nous nous lavons*) both pronouns are identical. Obviously then there is no great difficulty about reflexive verbs. They are merely ordinary verbs having as objects pronouns which mean the subjects.¹

The object-pronouns of reflexive verbs are often called reflexive pronouns, and are usually known by the termination *self*—myself, thyself, himself, herself, etc. But here arises confusion in English, for we can use those pronouns in two quite distinct ways. *I cut myself*: here *myself* is an ordinary reflexive pronoun, and is put into French by *je me coupe*. *I myself cut the bread*: here *myself* is something quite different. It is not the object of *cut*; it is not even the subject. The sentence could get along quite well without it; its only use is to give emphasis. *I* and *myself* are obviously the same person. Now the French word for *same* is *même*. Accordingly this form of *myself* is written *moi-même*. *Moi-même je coupe le pain*. The two forms of *myself* may occur in one sentence. I might want to say *I myself cut myself* (i.e. no other body cuts me). In French this would read:

¹ Sometimes the reflexive force of the verb is not so clear as in *se laver* or *se couper*. We say in English *to repent*, the French make *se repentir* = to repent oneself. Similarly *to run away* or *make off* is rendered by *s'enfuir* or *se sauver*. In these cases we can always supply the subject in English though it makes a very clumsy phrase: *To make oneself off*, or *to save oneself*, for example. The verb *se trouver* is very common. It can be used in its ordinary meaning: *Je me trouvais là*, I found myself there. But in its more common use it is applied to inanimate objects instead of the verb *to be*. In the house there was a table = *dans la maison se trouvait une table*. He had a pipe in his pocket, may be rendered *Une pipe se trouvait dans sa poche*. The slight difference between *se trouver* and *être* may be represented by a feeling of "there happened to be" in the case of *se trouver*.

Moi-même je me coupe. The *même* or emphatic form is made by adding *même* to the disjunctive pronouns: thus *moi-même*, *toi-même*, *lui-même*, *elle-même*, *soi-même*. Since *même* is an adjective it must agree with the plural pronouns, so we have *nous-mêmes*, *vous-mêmes*, *eux-mêmes*, and *elles-mêmes*.

The difference between *lui-même* and *soi-même* is that the latter is more vague and general. *Lui-même* = himself; *soi-même* is nearer to *oneself*.

This and *that* (as adjectives) are represented in French by the little word *ce*. The feminine form is *cette*, and the plural for both masculine and feminine is *ces*. *Ce loup* = this (or that) wolf; *cette boucherie* = this (or that) butcher's shop; plural, *ces loups* and *ces boucheries*.

If a masculine noun begins with a vowel, *ce* is felt to be unsatisfactory. *Ce officier* does not sound well, so we write *cet officier*.

ce or cet (m.)	cette (f.)	ces (m. or f.)
se coucher, to lie down, go to bed.		s'amuser, to amuse oneself.
		s'éveiller, to awaken.
se hâter, to hasten.		se fourrer, to thrust oneself.
se glisser, to slip oneself.		se tromper, to deceive oneself, to be mistaken.
se trouver, to find oneself.		
se lever, to raise oneself, get up.		s'enrichir, to enrich oneself.
se cacher, to hide oneself.		
s'habiller, to dress oneself.		

Exercise 13 (a).

1. Maintenant je me couche.
2. Le roi s'amuse.
3. Vous vous trompez.
4. Il se hâte de s'enrichir.
5. Nous nous cachons sous la table.
6. Tu te glisses

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dans cette maison. 7. Vous cachez-vous? 8. Je ne me lève pas. 9. Ne se couche-t-il pas? 10. Nous ne nous habillons pas. 11. Il se fourre dans son lit. 12. Est-ce que cette table se trouve dans votre maison? 13. Malgré moi elles s'amusaient. 14. Nous-mêmes, nous nous amusons. 15. Quant à lui il se cache. 16. Est-ce que ce garçon ne s'éveille pas? 17. Où cet homme se cache-t-il? 18. Se levant, il se cachera. 19. Le soldat se trouva sous la table. 20. Ne vous enrichissez-vous pas?

Exercise 13 (6).

1. This evening the emperor will awaken. 2. Do you repent? 3. He does not deceive himself. 4. Is not the white table in that house? 5. Are the box and the chair in the house? 6. When does he get up? 7. Will the soldiers not hasten? 8. Where are you hiding yourself? 9. Will you not go to bed? 10. I myself shall dress myself. 11. The woodcutter does not enrich himself in the thick forest. 12. Again he was deceived. 13. Will this joy hide itself? 14. He hid himself, and the king lost him. 15. He filled his pockets and got up. 16. These emperors do not hurry themselves. 17. Do the generals amuse themselves? 18. Does this boy slip into the house? 19. Those great joys do not last. 20. Where do the soldiers hide themselves?

LESSON XIV.

VERBS USED WITH *ÊTRE* INSTEAD OF *AVOIR*.

One striking peculiarity about reflexive verbs is that all their compound tenses are made with *être*, and not with *avoir* like ordinary verbs. *Il l'a coupé* = he has cut

it. But *he has cut himself* = *il s'est coupé*. So: I had washed myself = *je m'étais lavé*; thou hast hidden thyself = *tu t'es caché*; I have been mistaken = *je me suis trompé*.

PAST INDEFINITE.

PLUPERFECT.

je me suis couché	je m'étais couché
tu t'es couché	tu t'étais couché
il s'est couché	il s'était couché
elle s'est couchée	elle s'était couchée
nous nous sommes couchés	nous nous étions couchés
vous vous êtes couchés	vous vous étiez couchés
ils se sont couchés	ils s'étaient couchés
elles se sont couchées	elles s'étaient couchées

This use of the verb *être* instead of the verb *avoir* is not confined to the reflexive verbs. Many other verbs require *être*, and the distinction between verbs with *avoir* and verbs with *être* often gives rise to unnecessary confusion. The distinction may be clearly made as follows: All verbs are used with *avoir* except those *which indicate an action followed by a corresponding state*.

This is somewhat abstractly put, but concrete examples will make the rule plain. Always put the case to yourself in the form of a question. Take the verb *arriver* = *to arrive*. This is the question to put to yourself. If you have arrived, *are* you arrived? The answer is obviously, Yes. Then use the verb *être*. If I *kill*, am I killed? Answer, No. Therefore you use *avoir*. Thus *je suis arrivé*, but *je l'ai tué*. If you *have* come, gone, fallen, descended, then you *are* come, gone, fallen, descended, therefore we use *être* with these verbs. On the other hand if I *have* eaten it does not follow that I *am* eaten, or if I *have* drunk that I *am* drunk. So with these verbs we use *avoir*.

Students sometimes object that if they *have* fallen it

does not follow that they *are* fallen, because they may have got up again. But so far as the verb is concerned—and that is all that we have here to do with—they are fallen.

If this test is applied to reflexive verbs it will give the verb *être* every time. If I have washed myself, I am washed; if I have cut myself, I am cut; if I have hidden myself, I am hidden, and so on. Therefore all reflexive verbs take the verb *être*.

There are two little words that are really pronouns, but are different from all the pronouns we have had: they are *en* and *y*.

En means *of it*, as in *j'en ai entendu* = I have heard of it. When used with verbs it comes before them just like any other object pronoun. Its most usual use is when we have been talking of a number of things, and then refer to a certain number of them. Then it is really equal to *of them*. In English it is nearly always untranslated; in French it must on no account be omitted. Talking of books, for example, you say in English "I have five". You do not think of putting in "*of them*," though you can put it in if you like. In French it *must* be *j'en ai cinq* = I of them have five. "Have you seen the soldiers? No, but he saw one" = "*Avez-vous vu les soldats? Non, mais il en a vu un, lui.*" Besides *of it* and *of them*, *en* can mean *of him*, *of her*, *from it*, *some of them*, *any* and other things; but these meanings you will learn from practice in reading.

Y also has a great many meanings, but as *en* has always underlying it the idea of *de* = *of* or *from*, so *y* has always underlying it the idea of *à* = *to* or *in*. Thus some of the main meanings of *y* are: *to it*, *to him*, *to her*, *in it*, *in them*, *to them*, *therein*. The *it*, or *him*, or *her*, or *them*, must always refer to a word previously used,

Souvent femme varie	Woman varies often [he is]
bien fol qui s'y fie	indeed foolish who trusts him- self to her.

Talking of a question you may say *j'y ai répondu* = I have answered to it.

Y occurs in a peculiar but very useful phrase, *il y a*, which means *there is* or *there are*; *il y avait* = *there was* or *there were*. *Il y a* put before a period of time is usually translated *ago*. *Il y a deux années* = two years ago.

As a matter of practice it may be said that *y* is now used only in connection with things not persons.

<i>bien</i> , very, indeed.	<i>se crotter</i> , to dirty oneself.
<i>mois</i> , month.	<i>gris</i> , gray.
<i>semaine</i> , week.	<i>Guillaume</i> , William.
<i>tête</i> , head.	<i>Pierre</i> , Peter.
<i>couteau</i> , a knife.	<i>caillou</i> , a pebble.
<i>aise</i> , glad (<i>aisé</i> = easy).	<i>demeurer</i> , to live.

Exercise 14 (a).

1. Le petit Pierre s'est crotté. 2. Sa mère ne s'est pas crottée. 3. Elle est tombée dans la rue. 4. Il a perdu son argent il y a trois mois. 5. Où est mon couteau? 6. Il se trouve sur la table. 7. Il a ramassé les petits cailloux. En avez-vous? 8. Vous n'avez pas les couteaux, mais il m'en a donné deux. 9. Avez-vous vu cette maison. Il y demeurera. 10. J'en suis bien aise. 11. Pierre et sa mère sont arrivés. 12. Nous ne nous sommes pas couchés. 13. Sa maison se trouve dans cette rue. 14. Guillaume, elle et moi nous en sommes bien aises. 15. Il y a dans cette rue un homme que je n'aime pas parceque je ne m'y fie pas. 16. Il y avait trois princesses qui lavaient elles-mêmes la porte de leur palais. 17. Il a coupé la tête du roi avec son couteau.

18. Ils demeuraient dans cette rue pour s'enrichir. 19. Nous demeurerons dans cette maison grise pour nous enrichir. 20. Il y a sept jours dans la semaine et le lundi [Monday] en est un.

Exercise 14 (b).

1. Peter and his mother have arrived. 2. The four princesses have fallen. 3. The horses have not dirtied themselves in the street. 4. Where are the soldiers' knives? I saw one. 5. There is a grey head in that house. 6. This man had not washed himself. 7. We have not gone to bed this week. 8. Where are the little pebbles which you gathered? 9. I (f.) am very glad. 10. I do not like that woman because I do not trust her. 11. In that street there were five white houses. 12. There were five books, and you have one of them. 13. On the table there is a long knife. 14. Have they (f.) not hidden themselves in that street. 15. The princesses have killed them (f.), but they have not hidden themselves. 16. Five years ago there was a favourite horse. 17. The generals have gone to bed, but the soldiers have got up. 18. Did you see the grey house in that street? My uncle lives in it. 19. I myself have seen the man who was hiding himself. 20. I have spent that money in order to enrich myself.

LESSON XV.

FIRST READING LESSON.

The time has now come for facing a bit of real French that was written by a Frenchman for French people. Up till now we have been dealing with bits specially prepared for you, and made to suit your limited vocabulary.

The bit we have now selected is a fairy tale called *Le Petit Poucet* which may be translated *Hop o' my Thumb*. Though this is a fairy tale it was not written specially for children. Its author—Charles Perrault—who died in 1703, was one of the best writers of his time, and is probably the best writer of fairy tales who ever lived. What is of most importance to us here is that his French is excellent.

Since this is your first attempt at translation you must be prepared for the trouble of turning up a very large number of words in the vocabulary at the end of the book, but every translation you make will leave you with a bigger vocabulary of your own. As a matter of fact the exercises you have already done were made so as to prepare you for *Le Petit Poucet*. You will find that a good many of the words are already old friends. At first sight it appears that by the help of a French dictionary you could translate any passage in French without knowing any grammar at all; all you would require would be patience enough to turn up each word. But this is not so. The dictionary does *not* give every word that you meet with when you read a French book. Turn to the first part of *Le Petit Poucet* (page 61), and you will find that the second word in it—*était*—is not in the dictionary. It is true that you know that this word is *formed from* another word; that it is in fact the imperfect of *être*, and *être* is in the dictionary. There is here a little resemblance between *être* and *était* which helps you to see that the latter comes from the former. In the same way when you get a little farther down and come to *pouvait* and look up the dictionary and find no trace of *pouvait* but find a verb *pouvoir* which means *to be able*, you have no difficulty in guessing that *pouvait* is the imperfect of *pouvoir*.

Still farther down you come to the word *disait* and turn up your dictionary quite expecting to find a verb *diser* or *disoir* or *disir* or *disre*. But you find none of these. You feel that *disait* is the 3rd sing. imperfect of a certain verb, but what that verb is you have no idea. What is to be done? In all such cases turn to your Table of Irregular Verbs (p. 181) under the proper letter, and run your eye along the verbs. You are certain to pick up some bit exactly like the bit you are troubled about. In the present case, for example, we find *dire* = to say; and running our eye along, we find *disant*, *dit*, *je dis*, *je dis*. The *r* of *dire* seems to throw us out, but *disant* puts us straight again. Sometimes the first letter is the only thing the two parts have got in common. Thus if we come across *mû* in reading, we look up *m* in our Irregular Verbs and find that it comes from *mouvoir* = to move.

Translation may be done in two different ways—*literal* and *free*. In the literal translation the meaning is given from the French word by word, and the English rendering reads very stiffly, and is sometimes hardly intelligible. The free translation on the other hand takes the meaning of the passage as a whole, and turns it into good English. The literal translation pays more attention to the French form, the free translation to the English. You will understand this better when you read in Part II. (p. 143) the two translations of the first extract from *Le Petit Poucet*.

Your first translations are better to be pretty literal. By-and-by you will be able to think more about the English. Till we have finished *Le Petit Poucet* it will probably be well worth your while to make two renderings, the first literal, the second in the best English you can make.

Le Petit Poucet. Part I.

Il était une fois un bûcheron et une bûcheronne qui avaient sept enfants, tous garçons ; l'aîné n'avait que dix ans et le plus jeune n'en avait que sept. Ils étaient fort pauvres et leurs sept enfants les incommodaient beaucoup, parce qu'aucun d'eux ne pouvait encore gagner sa vie. Ce qui les chagrinait encore, c'est que le plus jeune était fort délicat et ne disait mot, prenant pour bêtise ce qui était une marque de la bonté de son esprit. Il était fort petit, et, quand il vint au monde, il n'était guère plus gros que le pouce, ce qui fit qu'on l'appela *le Petit Poucet*.

After you have translated the above and carefully compared your version with that given in Part II., you will know all the words required for the following exercise. You will find that there are patterns in *Le Petit Poucet* for every sentence in the exercise.

Exercise 15.

1. He has only five months of life. 2. Little Mary has vexed her mother. 3. One of the girls was able to gain her living. 4. They say that she was very little when she was born. 5. Peter was the youngest, which vexed him much. 6. The king has only one son ; the woodcutter had seven. 7. They call me little Peter which vexes me. 8. What inconvenienced me is that I could not gain my living. 9. To be very big is not nice. 10. The king came to the palace which vexed the prince. 11. He was very tall which made them call him Little John. 12. He has filled his pocket which was dry. 13. He has filled his pockets, which was not good. 14. To lose his beautiful box was not clever. 15. They say that the king has lost his soldiers. Have you seen

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any of them? 16. To be young is not a mark of stupidity. 17. The squirrel is scarcely bigger than my hand. 18. He eats much and they call him Fat Peter. 19. He has cut her thumb which inconveniences her much. 20. I was eight years old, and my brother was only six.

LESSON XVI.

COMPARISON OF ADJECTIVES AND ADVERBS.

When an adjective is used about one thing without reference to anything else, the adjective is said to be in the *positive* degree. When we compare the qualities of two things by means of adjectives, we use the words *plus* = more, and *moins* = less—*plus habile* = more clever, *moins triste* = less sad. This is called the comparative degree of the adjectives, and naturally implies that there are two things compared.

The result of the comparison may be that one of the things has more of the quality in question than the other, or less; or it may happen that the objects are equal in respect of this quality. Thus we have three forms of comparison.

Il est *plus* habile *que* moi = He is cleverer than I.

Il est *moins* habile *que* moi = He is less clever than I.

Il est *aussi* habile *que* moi = He is as clever as I.

When more than two objects are compared we have the *superlative* degree, of which the English form ends in *est*, or is made with *most*: *cleverest* or *most* clever. The superlative is indicated in French by the article *le* or *la* before *plus* or *moins*. *Il est le plus habile garçon de sa classe. Elle est la plus belle fille de la ville.* Notice the *de*

after the superlative for *in* his class, and *in* the town—not *dans*.

This method of comparison is very easy; but there are a few—and these the most commonly used—adjectives that are irregularly compared. They had better be learnt now, and as each has a corresponding adverb, we give them in pairs.

Positive.	Comparative.	Superlative.
adj. (good) bon	(better) meilleur	(best) le meilleur
adv. (well) bien	(better) mieux	(best) le mieux
adj. (bad) mauvais	(worse) pire	(worst) le pire
adv. (badly) mal	(worse) pis	(worst) le pis
adj. (little) petit	(less) moindre	(less) le moindre
adv. (little) peu	(less) moins	(less) le moins

You must be very careful in distinguishing between these pairs. The adjectives always go with *nouns* or *pronouns*; the adverbs with *verbs*, *adjectives* or *other adverbs*. *Elle est la meilleure* = she is the best. *Elle danse le mieux* = she dances best. You observe that the *le* of the adverb never changes. *La princesse était la pire* = the princess was the worst. *La princesse a parlé le pis* = the princess has spoken worst. *Le Petit Poucet était le moindre* [or *le plus petit*]¹ *de sa famille* = Hop-o'-my-Thumb was the smallest of his family. *Le Petit Poucet pleura le moins* = Hop-o'-my-Thumb wept least.

<i>montre</i> (f.) a watch.	<i>danser</i> , to dance.
<i>mouchoir</i> , a handkerchief.	<i>campagne</i> , country.
<i>ville</i> , town.	<i>minute</i> , minute.
<i>village</i> , village.	<i>minuit</i> , (m.) midnight.
<i>couronne</i> , crown (to wear).	<i>chemin</i> , way.
<i>écu</i> , crown (money).	<i>route</i> , road.

¹ *le plus petit* is preferred when actual size is meant; *le moindre* when the meaning is metaphorical.

Le Petit Poucet. Part II.

Ce pauvre enfant était le souffre-douleur de la maison et on lui donnait toujours le tort. Cependant il était le plus fin et le plus avisé de tous ses frères et, s'il parlait peu, il écoutait beaucoup.

Il vint une année très fâcheuse, et la famine fut si grande que ces pauvres gens résolurent de se défaire de leurs enfants. Un soir que ces enfants étaient couchés et que le bûcheron était auprès du feu avec sa femme, il lui dit, le cœur serré de douleur : "Tu vois bien que nous ne pouvons plus nourrir nos enfants ; je ne saurais les voir mourir de faim devant mes yeux, et je suis résolu de les mener perdre demain au bois, ce qui sera bien aisé, car, tandis qu'ils s'amuseront à fagoter, nous n'avons qu'à nous enfuir sans qu'ils nous voient."—"Ah !" s'écria la bûcheronne, "pourrais-tu toi-même mener perdre tes enfants ?" Son mari avait beau lui représenter leur grande pauvreté, elle ne pouvait y consentir ; elle était pauvre, mais elle était leur mère.

Exercise 16.

1. People say that the king has lost his crown. 2. This road is the worst in the forest. 3. There is no use speaking, the general has arrived in the town. 4. The soldiers gave her the crown. 5. Will you lend me your smaller handkerchief? 6. She took the crown from her smallest pocket and spent it in the village. 7. The prince was the happiest boy in the town. 8. Your watch is good ; my watch is better. 9. At the minute he found himself on the smaller way. 10. You dance in vain ; your crown is lost. 11. The queen dances better than her daughter. 12. The workmen are the happiest people in the town. 13. Whilst the workmen amuse themselves

we have only to make off. 14. Ah! cried the queen, could'st thou lose it? 15. You had spoken worse than they. 16. You speak in vain. I could not consent to it. 17. I could not see the smallest of the girls die before my eyes. 18. At the fireside were the woodcutter and his wife. 19. Where are my handkerchiefs? I have not seen one of them. 20. He speaks best when he has not seen the king.

LESSON XVII.

PARTITIVE USE OF ARTICLE.

The future of all the regular verbs is formed by adding to the present infinitive the terminations of the verb *avoir*. In 4th Conj. the *e* is elided.

1st Conj.	2nd Conj.	4th Conj.
danser ai	rougir ai	perdrai
„ as	„ as	perdras
„ a	„ a	perdra
„ ons	„ ons	perdrons
„ ez	„ ez	perdrez
„ ont	„ ont	perdront

The imperative second person plural (the only part you will require for a long time) is formed by adding to the stem of the verb the termination *ez* (including the *iss* in second conjugation)—*dansez, rougissez, perdez. Donnez-moi du beurre* = give me some butter. *Finissez tout de suite* = finish at once. *Rendez-moi ce que vous avez* = give up to me what you have.

Du beurre illustrates an important use of the article, called the *partitive* use. When we talk of a thing in general, and yet only refer to a part of it, we use this

partitive article. It consists of the definite article and *de*. *Have you money?* Here we are talking of money in general—a part of money in general—yet no particular part. The French is *avez-vous de l'argent?* Where is the cream? = *où est la crème?*—for here we are referring to a particular portion of cream. Have you any cream? = *avez-vous de la crème?* Will you cut some wood? = *coupez-vous du bois?*

An important impersonal verb is *il s'agit*, the meaning of which may be gathered from the following examples: *Il s'agit d'argent* = it is a question of money. *S'agit-il de moi?* = is it about me? *De quoi s'agit-il* = what is it about?—*i.e.*, what is going on? *Il s'agissait de lui donner du pain* = it was a matter of giving him bread.

lait, milk.

œuf, egg.

vache, cow.

chien, dog.

chat, cat.

moment, moment.

désirer, desire.

jaune, yellow.

vert, green.

rose, pink.

pluie, rain.

quelque, some.

beaucoup de = much of.

Le Petit Poucet. Part III.

Cependant, ayant considéré quelle douleur ce lui serait de les voir mourir de faim, elle y consentit, et alla se coucher en pleurant.

Le Petit Poucet ouït tout ce qu'ils dirent, car, ayant entendu de dedans son lit qu'ils parlaient d'affaires, il s'était levé doucement et s'était glissé sous l'escabelle de son père pour les écouter sans être vu. Il alla se recoucher et ne dormit point du reste de la nuit, songeant à ce qu'il avait à faire. Il se leva de bon matin et alla au bord

d'un ruisseau où il remplit ses poches de petits cailloux blancs, et ensuite revint à la maison. On partit, et le Petit Poucet ne découvrit rien de tout ce qu'il savait à ses frères.

Exercise 17.

1. Having had milk, the cat desired cream. 2. Without eating, the cow will not be very happy. 3. It thunders, and there is much rain. 4. The cat slipped under this green stool. 5. It was a pain to him to see the dog eating. 6. The girl was thinking of what she had to do. 7. Without listening at the green door, the boy heard all that they said in the room. 8. All that he knew was that the milk was yellow. 9. He went to see the rain. 10. Has the cow given any milk? 11. Give me six yellow eggs. 12. Are you thinking of what he has seen. 13. I shall not consent to it. 14. It is a matter of getting up early. 15. The little eggs in my room are yellow and blue. 16. He struck the dog, for it was worse than the cat. 17. He likes milk, but he likes eggs better. 18. The cleverest dog in the town is in that pink room. 19. He has seen nothing, for he was here at the time. 20. All that he will lose will be some cows.

LESSON XVIII.

POSSESSIVE PRONOUNS : VOICI AND VOILA.

There are two cases in which the rule about the partitive is broken. The article is omitted if (1) the word is used with a negative verb or (2) the word is *preceded* by an adjective. Do not give the boys money = *ne donnez pas d'argent aux garçons*. Give me some good milk = *donnez-*

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moi de bon lait. But: Give me some good pure white milk = *donnez-moi du lait bon, pur et blanc.*

The distinction between *my* and *mine* is that *my* is never used without a noun, and *mine* never with one (Old forms—*mine* ease, *mine* inn, *mine* host—must be neglected). *My* we know as *mon, ma, mes*; *mine* introduces a new set of words. We cannot do better than make our old friends introduce those new words.

Masculine.

		Sing.	Plur.	
mon	my	<i>le mien</i>	<i>les miens</i>	mine
ton	thy	<i>le tien</i>	<i>les tiens</i>	thine
son	his or her	<i>le sien</i>	<i>les siens</i>	his or hers or its
notre	our	<i>le nôtre</i>	<i>les nôtres</i>	ours
votre	your	<i>le vôtre</i>	<i>les vôtres</i>	yours
leur	their	<i>le leur</i>	<i>les leurs</i>	theirs

Feminine.

Sing.	Plur.	
<i>la mienne</i>	<i>les miennes</i>	mine
<i>la tienne</i>	<i>les tiennes</i>	thine
<i>la sienne</i>	<i>les siennes</i>	his or hers or its
<i>la nôtre</i>	<i>les nôtres</i>	ours
<i>la vôtre</i>	<i>les vôtres</i>	yours
<i>la leur</i>	<i>les leurs</i>	theirs

There are two very useful little words in French—*voici* and *voilà*. They are really verbs but since they have got mixed up with other words they have lost the right to have subjects. *Vois* is the singular imperative of the verb *voir* and therefore is the command *see!* If now we add *ici*, it runs *vois ici* = see here. If on the other hand we add *là*, it runs *vois là* = see there. The shortened forms are *voici* = here is, or behold; *voilà* = there is. Though they have lost the right to have a subject they retain their right to an object. *Voilà un garçon* = there

is a boy. *Voici mon père* = here is my father. The same rules about pronouns hold here as in the case of the ordinary verb—the object comes before the verb. *Me voici* = here I am. *Nous voici encore* = here we are again. *Te voilà* = there you are. *Me voilà* = there I was.

We must distinguish carefully between the two meanings of the English sentence: *There is a house*. It is ambiguous as it stands, for it may be rendered *il y a une maison* or *voilà une maison*. The former is the general form, the latter the demonstrative. If you are in doubt which to use, ask yourself whether you can point with your finger as you say *there*. If you can, then use *voilà*. *Voilà* and *voici* always imply a pointing finger.

Since they always point out, they may as well point out many things as one. Hence *voici* and *voilà* may mean *here are*, or *there are*, just as well as *here is* or *there is*.

You will learn the use of these new forms much more readily by using them than by any number of rules about them. Here is his book, where is mine? = *voici son livre, où est le mien?* I have my watch, have you yours? = *j'ai ma montre, avez-vous la vôtre?* His watch is good, but thine is better = *sa montre est bonne, mais la tienne est meilleure*. There are my horses beside yours = *voilà mes chevaux auprès des vôtres*. The best of mine is worse than the worst of his = *le meilleur des miens est pire que le pire des siens*. This is the key of your house, where is the key of mine? = *voici la clef de votre maison, où est la clef de la mienne?* Our cows are bigger than theirs = *nos vaches sont plus grandes que les leurs*. Their boxes are smaller than ours = *leurs boîtes sont plus petites que les nôtres*. Our letters are longer than yours = *nos lettres sont plus longues que les vôtres*. She has sent more books to my aunt than to yours = *elle a envoyé plus de livres à ma*

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tante qu' à la vôtre. They gave water to your horses and to mine = *ils ont donné de l'eau à vos chevaux et aux miens.* The price of your horse and of mine = *le prix de votre cheval et du mien.* From all these examples you will gather that the article of *le mien*, etc., is treated exactly as if it stood alone in respect of contracting with *à* and *de*.

<i>Jean</i> , John.	<i>utile</i> , useful.
<i>Jeanne</i> , Jane.	<i>difficile</i> , difficult.
<i>Angleterre</i> , England.	<i>facile</i> , easy.
<i>sucre</i> , sugar.	<i>large</i> , broad, wide.
<i>encre</i> (f.), ink.	<i>épaule</i> (f.), shoulder.
<i>plume</i> (f.), pen.	

Le Petit Poucet. Part IV.

Ils allèrent dans une forêt fort épaisse, où, à dix pas de distance, on ne se voyait pas l'un l'autre. Le bûcheron se mit à couper du bois, et ses enfants à ramasser des brouilles pour faire des fagots. Le père et la mère, les voyant occupés à travailler, s'éloignèrent d'eux insensiblement, et puis s'enfuirent tout à coup par un petit sentier détourné.

Lorsque ces enfants se virent seuls, ils se mirent à crier et à pleurer de toute leur force. Le Petit Poucet les laissait crier, sachant bien par où il reviendrait à la maison, car en marchant il avait laissé tomber le long du chemin les petits cailloux blancs qu'il avait dans ses poches. Il leur dit donc: "Ne craignez point, mes frères; mon père et ma mère nous ont laissés ici, mais je vous ramènerai bien au logis; suivez-moi seulement."

Exercise 18.

1. They went into a deep forest where they broke my box and yours. 2. There is some sugar. 3. There are

pens and ink for you. 4. She likes England better than I. 5. It is not difficult to break sugar. 6. It is easier to speak to John than to Jane. 7. Is not my box wider than theirs? 8. Has she no sugar? 9. My horse is less useful than hers. 10. John's shoulders are broader than mine. 11. It is less difficult to talk to your aunt than to mine. 12. Seeing them busy working, I gave them John's watch and yours. 13. Here is a pen and ink: now weep with all your might. 14. All at once his pen and mine broke (themselves). 15. John has fallen, but Jane has not fallen. 16. Give me my box or yours. 17. Have you no black ink? 18. I have ink and pens, yet my work is difficult. Is yours? 19. He will give them bread and cream. 20. Here is water for your cows and ours.

LESSON XIX.

CE AND CELUI.

This child is good. Here *this* is a demonstrative adjective pointing to *child*. *This is a good child.* Here *this* is an indefinite pronoun, and takes the place of *child* in the mind till the word *child* is mentioned. The first sentence runs in French *cet enfant est bon*; the second *c'est un bon enfant*.

This little pronoun *ce* will give you a great deal of trouble. We have already used it a good deal without saying much about it. What you have = *ce que vous avez*. It is the same *ce* that gathers up a whole sentence into a subject for a verb. *Elle acheta de la viande, ce qui était bon pour les enfants*. The English for this is ambiguous: *She bought meat which was good for the children*. If this means that the particular kind of meat was good

for the children it would have to run in French *elle achète de la viande qui était bonne pour les enfants*.

The verb that goes with *ce* must always be third person, but it need not be singular. *C'est le soldat*, but *ce sont les soldats*; *c'était le français*, but *c'étaient les français*.

But *ce*, with the help of two little additions, turns itself into two very useful words; *ci* is short for *ici* = here; and *là* = there. When these are joined to *ce* we have *ceci* = this here, and *cela* = this there, or shortly, *ceci* = this, *cela* = that. *Ceci* means the nearer one, *cela* means the more distant one. Notice that *cela* has no accent on the *a*.

Observe that *ceci* and *cela* are very independent little words. They must never be used joined on to a noun or pronoun. They always stand alone. If you look at a tree and wish to speak of it without naming it, you call it *ceci*; if you refer to another tree it is *cela*. You put your hand into your pocket and pull out anything, you may then say *j'ai trouvé ceci dans ma poche*. Suppose this object is placed on the mantelpiece, you may by-and-by refer to it as *cela*.

On the other hand we frequently wish to refer to a noun previously used. *John's watch is better than that of his uncle*. Here *cela* is of no use; we need a new word, the masculine of which is *celui*, the feminine *celle*. We use the feminine here: *La montre de Jean est meilleure que celle de son oncle*. Mary's book is longer than Jane's = *le livre de Marie est plus long que celui de Jeanne*.

The plural of *celui* is *ceux*, of *celle*, *celles*. My horses are stronger than the general's = *mes chevaux sont plus forts que ceux du général*. Kings' crowns are bigger than queens' = *les couronnes des rois sont plus grandes que celles des reines*.

To these pronouns also we may add *ci* and *là*, when we

speak of two objects or sets of objects. The *ci* indicates the near one, the *là* the one more remote. Speaking of two books *previously mentioned* you may ask which do you prefer, *celui-ci ou celui-là* ? = this one or that? Continuing a conversation about watches, we may say *celle-ci est jolie mais celle-là est bonne* = this one is pretty, but that one is good. Speaking of pupils, we may say *ceux-ci sont attentifs, ceux-là sont habiles* = these are attentive, those are clever. Speaking of girls, *celles-ci sont gaies, celles-là sont prudentes*.

habit, coat.

déchirer, to tear.

manche, sleeve.

longtemps, long (of time only).

Le Petit Poucet. Part V.

Ils le suivirent, et il les mena jusqu'à leur maison, par le même chemin qu'ils étaient venus dans la forêt. Ils n'osèrent d'abord entrer, mais ils se mirent tous contre la porte, pour écouter ce que disaient leur père et leur mère.

Dans le moment que le bûcheron et la bûcheronne arrivèrent chez eux, le seigneur du village leur envoya dix écus, qu'il leur devait il y avait longtemps, et dont ils n'espéraient plus rien. Cela leur redonna la vie, car les pauvres gens mouraient de faim. Le bûcheron envoya sur l'heure sa femme à la boucherie. Comme il y avait longtemps qu'elle n'avait mangé, elle acheta trois fois plus de viande qu'il n'en fallait pour le souper de deux personnes. Lorsqu'ils furent rassasiés, la bûcheronne dit : " Hélas ! où sont maintenant nos pauvres enfants ? Ils feraient bonne chère de ce qui nous reste là. Mais aussi, Guillaume, c'est toi qui les as voulu perdre, j'avais bien dit que nous nous en repentirions. Que font-ils maintenant dans cette forêt ? Hélas ! les loups les ont peut-

être déjà mangés ! Tu es bien inhumain d'avoir perdu ainsi tes enfants !”

Exercise 19.

1. This is good, that is bad. 2. My house is better than the woodcutter's. 3. Of those two books this will last longer than that. 4. She is prettier than you think. 5. At my aunt's there are two little boys. 6. There was a man who lived in our street for a year. 7. There you are again. 8. There are two rivers there ; this is broad, that is long. 9. That gave them great pleasure. 10. We shall buy twice as much milk as we have. 11. The boys placed themselves against the two doors, this one was green, that one was yellow. 12. Alas ! where are my poor children now ? these are poor, those are happy. 13. We shall never be happy again. 14. See what I have for supper. 15. This is the coat of which the sleeve is torn. 16. There were four children, of whom the wolves ate two. 17. I told you that you would repent of it. 18. Among the French there are clever soldiers, of whom General X is one. 19. When one gets home one is tired. 20. Do not fear, we shall occupy ourselves with working.

LESSON XX.

LEQUEL AND DONT.

If you take up an old English book you will find among the old-fashioned forms the expression *the which*. In modern English we do not use the article at all with the relative pronoun, but in French we still use it just as we used to do in English. The French form is *lequel* and *lesquels* when masculine, and *laquelle* and *lesquelles*

when feminine. This form is used after prepositions. The chair in which you are seated = *la chaise dans laquelle vous êtes assis*. The boxes in which I found the handkerchiefs = *les boîtes dans lesquelles j'ai trouvé les mouchoirs*. The pen with which I write = *la plume avec laquelle j'écris*. The book of which you speak = *le livre duquel vous parlez*. The boys to whom you gave apples = *les garçons auxquels vous avez donné des pommes*.

In Part V. of our translation we found the word *dont* doing duty for *of which*. As a matter of fact, *of which*, *of whom*, and *whose*, may be all translated by either *dont* or *duquel*, *de laquelle*, *desquels*. *Le livre {dont duquel} vous parlez*. *La rue {dont de la quelle} j'ai entendu parler* = the street of which I heard. (Note that *entendu* is not feminine, because *dont* or *de laquelle* is not the direct object).

It is to be noted that if *of which*, *of whom*, *whose* are interrogative, they must not be rendered by the word *dont*. Of whom do you speak? = *de qui parlez-vous?* Whose hat is this? = *à qui ce chapeau?*

Occasionally the word *where* is misleading in English, for it sometimes really means *in which*. The house where I was born = *la maison où je suis né* or *la maison dans laquelle je suis né*.

Quoi = what or which, can only refer to things. It can be used as an exclamation as in English, or it may be used after a preposition. You have something to eat = *vous avez de quoi manger*. To what good? = *à quoi bon?*

Remember that *qui* is the subject, and must be placed as near as possible to the noun to which it refers. *Que* is the object. *Qui* must be close to the verb; *que* is usually separated from the verb by several words. A

very important rule is that *que* must *never* be omitted in French, though it may be omitted in English. The man I saw = *l'homme que j'ai vu*. The book I shall buy = *le livre que j'achèterai*.

après, after.

sage, wise, good.

secret,¹ secret.

avoir peur, to be afraid.

oreille, the ear.

île (f.), island.

récit, story.

église, church.

dent (f.), tooth.

ciel, heaven.

blâmer, to blame.

s'avancer, to advance.

Le Petit Poucet. Part VI.

Le bûcheron s'impatienta à la fin ; car elle redit plus de vingt fois qu'ils s'en repentiraient, et qu'elle l'avait bien dit. Il la menaça de la battre, si elle ne se taisait. Ce n'est pas que le bûcheron ne fût peut-être encore plus fâché que sa femme ; mais c'est qu'elle lui rompait la tête, et qu'il était de l'humeur de beaucoup d'autres gens, qui aiment fort les femmes qui disent bien, mais qui trouvent très importunes celles qui ont toujours bien dit.

La bûcheronne était tout en larmes : " Hélas ! où sont maintenant mes enfants, mes pauvres enfants ? " Elle le dit une fois si haut, que les enfants, qui étaient à la porte, l'ayant entendu, se mirent à crier tous ensemble : " Nous voilà ! nous voilà ! " Elle courut vite leur ouvrir la porte, et leur dit en les embrassant : " Que je suis aise de vous revoir, mes chers enfants ! Vous êtes bien las, et vous avez bien faim ; et toi, Pierrot, comme te voilà crotté, viens, que je te débarbouille. " Ce Pierrot était son fils aîné, qu'elle aimait plus que tous les autres, parce qu'il était un peu rousseau, et qu'elle était un peu rousse.

¹ In this word the *c* is sounded like *g* :—*s'grey*.

Exercise 20.

1. The man who gets impatient is not wise. 2. Whose island is this? 3. He advanced to the table upon which he found a pen. 4. When he had advanced to the church he was afraid. 5. How glad I am to hear your secret. 6. There is the church in which I was happy because I was good. 7. He blamed the ear with which he had listened to her. 8. He advanced as far as the island. 9. The wise and good are never afraid. 10. How white her teeth are! 11. What! Are you glad to see them again? 12. The island I saw has a secret. 13. There is a story of a man who lost all he had. 14. The man whose ear was torn was seen in the church. 15. The man repeated his words more than ten times. 16. The soldiers were very hungry, but they were not afraid. 17. At the prince's house there are wise men. 18. This is the street in which I work. 19. This island is bigger than that you spoke of. 20. He ran quickly to open the door to her, for she was hastening to enter.

LESSON XXI.

THE INDEFINITE PRONOUNS.

We have already had two of what are called the indefinite pronouns. These are *on* and *l'un l'autre*. There are other six that we must now learn:—

<i>autrui</i> = others, other people.	<i>personne</i> = nobody.
<i>chacun</i> (m.) } = each one or	<i>quelqu'un</i> = somebody.
<i>chacune</i> (f.) } = every one.	<i>quiconque</i> = whoever.

Autrui is used after a preposition. He depends on others = *il dépend d'autrui*. Other people's property = *le bien d'autrui*.

Chacun is always used in the masculine unless there is a particular reason for putting it in the feminine. *Chacun pour soi* = everyone for himself. Each one has his turn = *à chacun son tour*. Give to every one his own = *rendez à chacun ce qui lui appartient*. They approached, each according to his rank = *ils s'approchèrent, chacun selon son rang*. The ladies will have each her share = *les dames auront chacune sa part*.

When *each* or *every* is an *adjective* it is rendered by *chaque*. Each went home = *chacun alla chez soi*. But: Each soldier went home = *chaque soldat alla chez lui*.

Personne when used as a noun, meaning *person*, whether applied to a male or female person, is feminine. Thus if we refer to a man as a person we must say *cette personne*. The noun can be used in the plural like other nouns. Here are persons of distinction = *voici des personnes de condition*.

But when *personne* is used as an indefinite pronoun it is *always* singular and *always* masculine. Further it always insists upon its verb having *ne* but no *pas*. Nobody has seen him = *personne ne l'a vu*. There is nobody in my room = *il n'y a personne dans ma chambre*. Who is there? Nobody = *Qui est là? Personne*. That is not good for any body = *cela n'est bon pour personne*.

Quelqu'un and *quiconque* present no difficulty. They are always used as masculine. Some one has said = *quelqu'un a dit*. Whoever has told you that has deceived you = *Quiconque vous a dit cela vous a trompé*. I shall receive whomsoever he sends = *je recevrai quiconque il enverra*.

Certain adjectives if used without a noun are treated as indefinite pronouns. These are

nul (m.)	nulle (f.)	= no one.
aucun (m.)	aucune (f.)	= none.
tel (m.)	telle (f.)	= such a one.
tout (unchangeable)		= all.

Nul and *aucun* demand a *ne* with the verb (but no *pas*) just like *personne*. I shall send you none = *je ne vous en enverrai aucun*. No one knows them = *nul ne les connaît*.

Tel as an adjective is differently placed with regard to the article in French. We say *such a man*, the French *un tel homme*; so, *such a house* = *une telle maison*. There is a peculiar use of *tel*: Mr. So-and-so = *Monsieur un tel*; Mrs. So-and-so = *Madame une telle*.

Dans and *en* both mean *in*, but *dans* refers to a more limited space. In this room = *dans cette chambre*; in Ireland = *en Irlande*. *Dans* and *en* are also used in connection with time. Generally speaking, when there is any qualifying word used (even the article) *dans* is preferred.

Le Petit Poucet. Part VII.

Ils se mirent à table, et mangèrent d'un appétit qui faisait plaisir au père et à la mère, à qui ils racontaient la peur qu'ils avaient eue dans la forêt, en parlant presque toujours tous ensemble. Ces bonnes gens étaient ravis de revoir leurs enfants avec eux, et cette joie dura tant que les dix écus durèrent. Mais, lorsque l'argent fut dépensé, ils retombèrent dans leur premier chagrin, et résolurent de les perdre encore; et, pour ne pas manquer leur coup, de les mener bien plus loin que la première fois.

Ils ne purent parler de cela si secrètement qu'ils ne fussent entendus par le Petit Poucet, qui fit son compte de sortir d'affaire comme il avait déjà fait; mais, quoiqu'il se fût levé de grand matin pour aller ramasser de petits cailloux, il ne put en venir à bout, car il trouva la porte de la maison fermée à double tour. Il ne savait que faire, lorsque, la bûcheronne leur ayant donné à chacun un morceau de pain pour leur déjeuner, il songea qu'il pour-

rait se servir de son pain au lieu de cailloux, en le jetant par miettes le long des chemins où ils passeraient ; il le serra donc dans sa poche.

Exercise 21.

1. Nothing gave pleasure to the father and mother. 2. Each relates his story. 3. No one has seen Mrs. So-and-so. 4. Some one has used my book. 5. The red-haired woman gave a bit of bread to each. 6. Other people's children are hungry. 7. We shall give a crown piece to each child. 8. No woman loves such a man. 9. Whoever arrives will have much to do. 10. The red-haired boy will strike whomsoever he does not like. 11. All is lost, but no one is killed. 12. Each of those ladies has a beautiful house in England. 13. No wise woman will spend all her money. 14. Have you many boxes in your room ? I have not any. 15. If you have no boxes, here are some, you will use them. 16. I seek my joy in the joy of others. 17. Is there nobody in the house ? 18. They say that these good people were charmed to see their children again. 19. He says that he has not seen any one. 20. Every one has the book she bought in the town.

LESSON XXII.

THE CARDINAL NUMBERS.

The following are the numbers from 21 to 40 :—

21. vingt et un.	26. vingt-six.
22. vingt-deux.	27. vingt-sept.
23. vingt-trois.	28. vingt-huit.
24. vingt-quatre.	29. vingt-neuf.
25. vingt-cinq.	30. trente.

31. trente et un.	36. trente-six.
32. trente-deux.	37. trente-sept.
33. trente-trois.	38. trente-huit.
34. trente-quatre.	39. trente-neuf.
35. trente-cinq.	40. quarante.

Beginning with 41 (*quarante et un*) write out all the numbers up to 69. This is quite easy as the numbers follow exactly the above pattern. All you require to know is that 50 is *cinquante*, and 60 *soixante*.

At 70, however, a change is made. Instead of having a separate word for 70, we go right on from sixty-nine to sixty-ten, sixty-eleven, and so on up to 80.

69. soixante-neuf.	75. soixante-quinze.
70. soixante-dix.	76. soixante-seize.
71. soixante et onze.	77. soixante-dix-sept.
72. soixante-douze.	78. soixante-dix-huit.
73. soixante-treize.	79. soixante-dix-neuf.
74. soixante-quatorze.	80. quatre-vingts.

From 81 (*quatre-vingt-un*), 82 (*quatre-vingt-deux*), the numbers go on regularly through 90 (*quatre-vingt-dix*) up to 99 (*quatre-vingt-dix-neuf*) and 100 (*cent*).

Notice that *et* is never used in French numbers except in 21, 31, 41, 51, 61, 71. For example 91 is *quatre-vingt-onze*, 101 is *cent un*.

The numbers *vingt* and *cent* are the only two that can have the plural *s*, and that only if they are not followed by any other number. Thus *quatre-vingts* = four twenties, *i.e.*, 80; but the *s* is lost in all the other numbers up to and including 99 because these have all other numbers following the *vingt*. So we have 400 = *quatre cents*; 700 = *sept cents*; but 710 = *sept cent dix*; 405 = *quatre cent cinq*.

Mille is the French for 1,000. It never has the *s* of the

plural. In dates it is often written in the short form *mil*: Thus 1870 = *mil huit cent soixante-dix*.

The following examples of numbers will illustrate the French usage:—

175 cent soixante-quinze.

493 quatre cent quatre-vingt-treize.

1,101 mille cent un.

10,517 dix mille cinq cent dix-sept.

100,000 cent mille.

1,000,000 un million.

456,723 quatre cent cinquante six mille sept cent vingt-trois.

3,594,971 trois millions cinq cent quatre-vingt-quatorze mille neuf cent soixante et onze.

Observe that *million* is treated as a collective noun and has the *s* of the plural. In the following exercise express all the figures in French words.

Le Petit Poucet. Part VIII.

Le père et la mère les menèrent dans l'endroit de la forêt le plus épais et le plus obscur; et, dès qu'ils y furent, ils gagnèrent un faux-fuyant, et les laissèrent là. Le Petit Poucet ne s'en chagrina pas beaucoup, parce qu'il croyait retrouver aisément son chemin, par le moyen de son pain qu'il avait semé partout où il avait passé; mais il fut bien surpris lorsqu'il ne put en retrouver une seule miette; les oiseaux étaient venus qui avaient tout mangé.

Les voilà donc bien affligés; car, plus ils marchaient, plus ils s'égarèrent et s'enfonçaient dans la forêt. La nuit vint, et il s'éleva un grand vent qui leur faisait des peurs épouvantables. Ils croyaient n'entendre de tous côtés que les hurlements de loups qui venaient à eux

pour les manger. Ils n'osaient presque se parler, ni tourner la tête. Il survint une grosse pluie qui les perça jusqu'aux os ; ils glissaient à chaque pas et tombaient dans la boue, d'où ils se relevaient tout crottés, ne sachant que faire de leurs mains.

Exercise 22.

Express the following numbers in French words : (a) 10,001 ; (b) 327 ; (c) 18,504 ; (d) 1,000,101 ; (e) 437,610 ; (f) 19,896 ; (g) 4,836,987 ; (h) 61 ; (i) 98 ; (j) 1000 ; (k) 400 ; (l) 50,000 ; (m) 60,060 ; (n) 71,071 ; (o) 83,180 ; (p) 16,000 ; (q) 1331 ; (r) 333,333 ; (s) 999,999 ; (t) 400,040.

LESSON XXIII.

ORDINAL NUMBERS AND TIME.

When numbers are used in the ordinary way they are called *cardinal* numbers. All our last lesson was about cardinal numbers. But when we wish to express the *order* in which things have to be taken we use the *ordinal* numbers, as *first*, *thirty-second*, *hundred and twelfth*. *Th* is the usual ending of the ordinals in English—*fourth*, *fifth*, *sixth*, etc. The French equivalent is *ième* as *quatrième*, *cinquième*, *sixième*, etc.

First = *premier* (m.) *première* (f.).

Second = *second* (m.), *seconde* (f.). In this word the *c* is pronounced as *g*.

Another form of *second* is *deuxième*.

The other ordinals are quite regularly formed by adding *ième* to the cardinals omitting the *e* if there is one before the *ième*, as in *quatorze*, *quatorzième*. The *f* of

neuf becomes *v*, *neuvième*. The following examples are helpful :—

18th, dix-huitième. 100th, centième.
 105th, cent cinquième. 213th, deux cent treizième.
 60th, soixantième. 93rd, quatre-vingt-treizième.
 1431st, mille quatre cent trente et unième.
 10,022nd, dix mille vingt-deuxième.

Sometimes we wish to say *how many times* a thing has happened. To express this we use the word *fois* along with the proper cardinal :—

once, une fois (*une* is f. of *un*).
 twice, deux fois.
 thrice, trois fois.
 four times, quatre fois.
 twenty times, vingt fois.
 101 times, cent une fois.
 the twentieth time, la vingtième fois.
 the 101st time, la cent unième fois.
 the first time, la première fois.
 the last time, la dernière fois.

Fois thus means *time* answering to the question *how often* ? (*combien de fois* ?).

To answer the question *how long* ? we must use the word *temps* (*combien de temps* ?). While dealing with numbers we may as well explain the French way of expressing the time of day. You can never go wrong if you follow the method of our railway time-tables, *i.e.*, name the hour and add the number of minutes.

Two o'clock = deux heures.

Quarter past three = trois heures quinze.

Five minutes to six = cinq heures cinquante-cinq.

If you like, however, you can take the hour which is

nearest to the time you speak of and either add or subtract the minutes, thus:—

Quarter past five = cinq heures et quart.

Quarter to six = six heures moins un quart.

Half past one = une heure et demie.

Noon is *midi* and midnight is *minuit*. Corresponding to our A.M. is the word for morning (*matin*), and for P.M. the word for evening (*soir*). Thus 4.25 P.M. appears in a French time-table 4.25 s. ; 11.15 A.M. appears 11.15 m.

Exactly when used about time is represented by the adjective *précise*, which agrees with the *heures* in question. *Quelle heure est-il ?* = what o'clock is it ?

Il est une heure précise = it is one o'clock exactly.

When minutes are added the adverb *juste* (or *tout juste*) is used.

Il est tout juste trois heures vingt = It is twenty past three o'clock exactly.

About with regard to time is *vers* and demands the article before the hour. About seven o'clock = *vers les sept heures*.

Le Petit Poucet. Part IX.

Le Petit Poucet grimpa au haut d'un arbre, pour voir s'il ne découvrirait rien ; ayant tourné la tête de tous côtés, il vit une petite lueur comme d'une chandelle, mais qui était bien loin par delà la forêt. Il descendit de l'arbre, et, lorsqu'il fut à terre, il ne vit plus rien ; cela le désola. Cependant, ayant marché quelque temps, avec ses frères, du côté où il avait vu la lumière, il la revit en sortant du bois.

Ils arrivèrent enfin à la maison où était cette chandelle, non sans bien des frayeurs ; car souvent ils la perdaient de vue, ce qui leur arrivait toutes les fois qu'ils descend-

aient dans quelques fonds. Ils heurtèrent à la porte et une bonne femme vint leur ouvrir. Elle leur demanda ce qu'ils voulaient. Le Petit Poucet lui dit qu'ils étaient de pauvres enfants qui s'étaient perdus dans la forêt, et qui demandaient à coucher par charité. Cette femme, les voyant tous si jolis, se mit à pleurer, et leur dit : "Hélas ! mes pauvres enfants où êtes-vous venus ? Savez-vous bien que c'est ici la maison d'un Ogre qui mange les petits enfants ?"—"Hélas ! madame," lui répondit le Petit Poucet, qui tremblait de toute sa force aussi bien que ses frères, "que ferons-nous ? Il est bien sûr que les loups de la forêt ne manqueront pas de nous manger cette nuit si vous ne voulez pas nous retirer chez vous, et, cela étant, nous aimons mieux que ce soit Monsieur qui nous mange ; peut-être qu'il aura pitié de nous si vous voulez bien l'en prier."

Exercise 23.

1. We used to have the light of ninety-three candles.
2. He knocked at the good woman's door at 11 o'clock at night.
3. He told them they were clever boys who had lost themselves for the first time.
4. They saw the thirteenth wolf in the forest.
5. At what o'clock did they come to the Ogre's house.
6. At half past seven he saw a light far beyond the house.
7. At exactly five o'clock he saw the light again.
8. Every time he trembled he saw the light of that candle.
9. Having walked for some time he found the sixth light and began to cry.
10. She prefers 6:35 A.M.
11. It is quite certain that she will arrive about ten o'clock.
12. At midnight he no longer saw anything.
13. For this time I shall have pity on you.
14. The good woman who came to open to them arrived not without many fears.
15. My first house was not so good as my second.
16. The eleventh wolf that

he saw was lost in the forest. 17. From the top of the twenty-first tree he came down. 18. At noon he turned his head in all directions to be quite sure that the wolves were killed. 19. That being so we shall be here at five-forty. 20. Alas, sir, replied the prince to him, turning his head in all directions, I am lost in this forest.

LESSON XXIV.

DATES, SEASONS, ETC.

In speaking of days of the month the French use the cardinal not the ordinal numbers: thus *the fifteenth of May* is written *le quinze mai*. The same is true about the numbers applied to kings or chapters or pages. Henry the Eighth = *Henri huit*; Chapter XIV. = *Chapitre quatorze*. To this rule *premier* is an exception. James I. = *Jacques premier*.

The following are the French names for the months. They are all masculine. Note that they have no capitals.

January, <i>janvier</i> .	May, <i>mai</i> .	September, <i>septembre</i> .
February, <i>février</i> .	June, <i>juin</i> .	October, <i>octobre</i> .
March, <i>mars</i> .	July, <i>juillet</i> .	November, <i>novembre</i> .
April, <i>avril</i> .	August, <i>août</i> .	December, <i>décembre</i> .

The days of the week are also all masculine and have no capitals.

Monday, <i>lundi</i> .	Wednesday, <i>mercredi</i> .	Friday, <i>vendredi</i> .
Tuesday, <i>mardi</i> .	Thursday, <i>jeudi</i> .	Saturday, <i>samedi</i> .
Sunday, <i>dimanche</i> .		

The seasons are also all masculine, and have no capitals.

Spring, <i>le printemps</i> .	Autumn, <i>l'automne</i> .
Summer, <i>l'été</i> .	Winter, <i>l'hiver</i> .

Note the use of the article. *In spring = au printemps* ; but the other three seasons take *en* for *in* : thus, *en été* = in summer, *en hiver* = in winter, *en automne* = in autumn.

Before the days of the week the French omit the *on* that we use in English. I saw him on Thursday = *je l'ai vu jeudi*. He arrived on Sunday = *il est arrivé dimanche*.

When a thing happens habitually on a certain day we do not use the plural but the singular with the article *le*. We have a market on Fridays = *nous avons un marché le vendredi*. If we wish to say *every day* we write *all the days*, i.e. *tous les jours*. He shaves every day = *il se rase tous les jours*. He sleeps every night = *il dort toutes les nuits*. He goes home every Sunday = *il va chez lui tous les dimanches*. He is in Paris every month = *il est à Paris tous les mois*.

In writing a date the French use the article : June 24th = *le vingt-quatre juin*. At the heads of French forms we often find printed *le*.....19.....

There are two forms of the following words ;—

an	or	année = year.
jour	„	journée = day.
matin	„	matinée = morning.
soir	„	soirée = evening.

The distinction is that the termination *ée* indicates that we speak of the whole period in question ; *journée* = a whole day or the duration of a day ; *jour* = day in general.

saison = season.

Noël = Christmas.

mois = month.

pâque or *pâques* = Easter.

semaine = week.

le jour de l'an = New Year's day.

temps = time or weather. *congé* = holiday, or leave.

Le Petit Poucet. Part X.

La femme de l'Ogre, qui crut qu'elle pourrait les cacher à son mari jusqu'au lendemain matin, les laissa entrer, et les mena se chauffer auprès d'un bon feu ; car il y avait un mouton tout entier à la broche, pour le souper de l'Ogre.

Comme ils commençaient à se chauffer, ils entendirent heurter trois ou quatre grands coups à la porte ; c'était l'Ogre qui revenait. Aussitôt sa femme les fit cacher sous le lit, et alla ouvrir la porte. L'Ogre demanda d'abord si le souper était prêt, et si on avait tiré du vin, et aussitôt se mit à table. Le mouton était encore tout sanglant, mais il ne lui en sembla que meilleur. Il flairait à droite et à gauche, disant qu'il sentait la chair fraîche. " Il faut, lui dit sa femme, que ce soit ce veau que je viens d'habiller, que vous sentez. Je sens la chair fraîche, te dis-je encore une fois, reprit l'Ogre, en regardant sa femme de travers ; et il y a ici quelque chose que je n'entends pas." En disant ces mots, il se leva de table et alla droit au lit.

" Ah ! dit-il, voilà donc comme tu veux me tromper, maudite femme ! Je ne sais à quoi il tient que je ne te mange aussi ; bien t'en prend d'être une vieille bête. Voilà du gibier qui me vient bien à propos pour traiter trois ogres de mes amis, qui doivent me venir voir ces jours-ci."

Exercise 24 (a).

1. Le vingt-deux décembre. 2. A la Noël il ne fait pas beau temps. 3. Au mois de mai il fera beau temps. 4. Il a travaillé toute la journée. 5. Il travaillera tous les jours. 6. Le printemps est la plus belle des quatre saisons. 7. François premier ne gagna rien cette fois.

8. Charles deux aimait bien ses plaisirs. 9. Il viendra ici tous les matins. 10. Il y a sept jours dans la semaine, et quatre semaines dans un mois. 11. Je reviendrai le jour de Noël. 12. La semaine de Pâques était bien triste pour lui. 13. Il me l'a donné le trente août mil huit cent quatre-vingt-dix-neuf. 14. Les soldats ont congé le dimanche. 15. En été nous avons des fruits, mais au printemps nous avons de belles fleurs. 16. Jacques deux, roi d'Angleterre demeura longtemps en France. 17. Nous avons eu une soirée bien agréable. 18. Il fait mauvais temps cette semaine. 19. Le premier jour de l'an se nomme le jour de l'an. 20. Février est un mois bien triste.

Exercise 24 (b).

1. In summer the Ogre will sniff, saying that he smells [sent] raw flesh. 2. Every day the boys trembled with all their might. 3. The Ogre gets up from table every morning at nine o'clock. 4. On New Year's Day three of my friends knocked at my door. 5. In winter she brought him near a good fire to warm himself. 6. I am to have a holiday on the third of April. 7. Is the wine drawn? asked the Ogre looking askance at his wife. 8. Every night in winter he went straight to bed at ten o'clock exactly. 9. In spring the woodcutter works all day and every day. 10. To little boys Saturday is the happiest day of the week. 11. I have just spent (passer) a morning with my friends here. 12. Why (pourquoi) do I not eat you too? asked the Ogre. 13. There is something here which I do not like. 14. That night the boys hid themselves under the Ogre's bed. 15. Had she just drawn the wine when the Ogre returned? 16. He walked to the right and to the left sniffing. 17. "I tell you once more that I smell a whole sheep," said the Ogre. 18. This game which you see, has arrived very

opportunately, for my friends will be here immediately.
 19. She thought at first that she might be able to hide it from her husband. 20. There is the calf which you have just smelt, and which you are about to eat.

LESSON XXV.

VERB BUILDING.

Up till now we have used the Table of Irregular Verbs mainly to identify words we come across in our French reading. We must now see how we are to use it in turning English into French. You will observe that in most cases only five parts are given, the pres. infinitive, the pres. part., the past part., the pres. ind. and the preterite. This is so because these five parts are called the *primitive* parts since all the rest can be built out of these. Taking them in the order they occur we shall see what we can build out of each of the primitive parts.

Pres. Infinitive. From this we form (1) the *future* by simply adding the terminations *ai, as, a ; ons, ez, ont.*

(2) The *conditional present* by adding the terminations *ais, ais, ait ; ions, iez, aient.*

Pres. Participle. Three parts are formed from this. In all cases we cut off the *ant* and work from the stem which is left.

1. The *plural* of the *present indicative* by adding *ons, ez, ent.*
2. The *imperfect ind.* by adding *ais, ais, ait ; ions, iez, aient.*
3. The *pres. subj.* by adding *e, es, e ; ions, iez, ent.*

<i>Past Participle.</i>	From this are formed <i>all compound tenses</i> , as we have found in our exercises, by the help of <i>avoir</i> and <i>être</i> .
<i>Pres. Indicative.</i>	From this we form the <i>imperative</i> by simply doing away with the pronoun.
<i>Preterite</i>	By taking the second pers. sing. of this tense we can form the complete <i>imperfect subjunctive</i> by adding <i>se, ses, t</i> [before adding this <i>t</i> we must cut off the <i>s</i> , and, besides, we must add a circumflex accent over the vowel before the <i>t</i>]; <i>sions, siez, sent</i> .

To give meaning to these rules we must apply them to our Table of Irregular Verbs, (p. 181). This Table is drawn up in such a way as to give no information that you can find out for yourself. Take the first verb *absoudre* and write out in full the pres. ind. All the help we get are the two words *j'absous*. But we know that the second person ends in *s* and the third in *t*. So we can confidently add *tu absous, il absout*. For the plural we are a little at sea. We are inclined to write *nous absouons* till we remember that the plural of the pres. ind. is always formed from the present participle. Accordingly we take *absolv* from the present participle and write *nous absolvons, vous absolvez, ils absolvent*. To write the future we have only to put down the *infinitive*, and add *ai, as*, etc. But here a little rule must not be forgotten. If the infinitive ends in *e*, the *e* must be cut out before adding *ai, as*, etc. Thus we have *j'absoudrai, tu absoudras*,

il absoudra ; nous absoudrons, vous absoudrez, ils absoudront.

Now we want the present subjunctive. It also comes from the present participle and runs easily. *J'absolve, tu absolves, il absolve ; nous absolvions, vous absolviez, ils absolvent.*

Sometimes, however, the future and the subjunctive are not so good-natured. They have peculiarities, and then we must give you a hint in our Table. The future of *venir*, for example, should be *venirai*, but if you look up your Table you will find it *viendrai*. Once you get this start all goes well, for the word runs quite smoothly : *Viendrai, viendras, viendra ; viendrons, viendrez, viendront.* There is still a worse case with *aller*. Its future ought to be *allerai*. Instead of that you find *irai*, a totally different word. Yet here again the start is everything : *Irαι, iras, ira ; irons, irez, iront.*

With the present subjunctive things do not go quite so smoothly. So it is sometimes not enough to give only the first singular as in the future. The *singular* of the present subjunctive never gives any trouble ; if you get the first person the other two have exactly the same stem. If *boive* is the first person then you may be absolutely sure that the second and third are *boives, boive*. It is the plural that introduces doubt. If the Table gives only the first singular then there is no difficulty. Under *courir* we get *coure* so we proceed *coure, coures, coure ; courions, couriez, courent*. Let us now go back to *boive*. Here we have the two forms *boive* and *boivent*. If you get it fixed in your mind that *this Table gives nothing that can be discovered from your rules*, you will see that *boivent* is the exception in this verb. The singular of course runs *boive, boives, boive* ; by the rule the plural is formed from the stem of the present participle and must

run *buvions*, *buviez*, *buvent*. It is because the third plural does not follow the rule that we find *boivent* in the Table. If you look down the list of present subjunctives you will find a good many third plurals given. This means that first and second plurals are according to rule.

The imperfect subjunctive is very easily formed, and is free from the changes that afflict the third plural of present subjunctive. Take the second singular preterite of *venir*. This is *vins*. Now add our terminations: *Vinsse*, *vinsses*, *vint*; *vinssions*, *vinssiez*, *vinssent*. The circumflex over the *i* in third singular distinguishes *vint* the subjunctive from *vint* the preterite.

In doing the following exercises follow your rules blindly, unless where exceptions are given in the Table. Do not trouble putting in pronouns.

Exercise 25 (a).

Give the English meaning of each of the following words: 1. *Bu*, *cru*, *crû*, *dû*, *eu*, *lu*, *mû*, *pu*, *su*, *tu*, *vu*. 2. *Qu'il vint*. 3. *Que nous battissions*. 4. *Qu'il faille*. 5. *Il but*. 6. *Tu cours*. 7. *Il valut*. 8. *Elles tiennent*. 9. *Nous enverrons*. 10. *Il écherra*. 11. *Qu'il dorme*. 12. *Que faites-vous là?* 13. *Il fallut*. 14. *Haï*. 15. *Fleurissant*, *florissant*. 16. *Elle a lui*. 17. *Tu mets*. 18. *Qu'il lût*. 19. *Nui*. 20. *Je les suis*.

Exercise 25 (b).

Write out each of the following tenses in full: 1. Present subjunctive of *aller*. 2. Future of *conclure*. 3. Present subjunctive of *venir*. 4. Present indicative of *mourir*. 5. Imperfect subjunctive of *écrire*. 6. Present indicative of *pouvoir*. 7. Imperfect subjunctive of *aller*. 8. Present subjunctive of *devoir*. 9. Present indicative of *mouvoir*. 10. Present indicative of *devoir*. 11.

Present subjunctive of *faire*. 12. Preterite of *vivre*. 13. Future of *voir*. 14. Present indicative of *voir*. 15. Present indicative of *croître*. 16. Present indicative of *croire*. 17. Present indicative of *vouloir*. 18. Present indicative of *connaître*. 19. Present subjunctive of *envoyer*. 20. Present indicative of *hair*.

Exercise 25 (c).

As a special exercise write out in full all the simple tenses of *avoir* and *être* (pronouns and all) using the Table of Irregular Verbs and the rules for forming tenses.

LESSON XXVI.

THE SUBJUNCTIVE.

Up till now we have said nothing about the Subjunctive Mood, about which so much is written in French grammars. Far too much is made of this mood in proportion to its importance in actual use.

When a statement is made plainly without any conditions we are said to use the *indicative* mood. When we add a condition or state a thing doubtfully or guardedly we are told to use the *subjunctive*. Perhaps the best way to put it is to say that when we state a fact, or what we are convinced is a fact, we use the indicative; in other cases, the subjunctive. Subject to this principle the subjunctive may be said to be used in the following cases:—

1. After verbs expressing any emotion: *Je ne m'étonne plus qu'il craigne de me voir* = I am no longer astonished that he is afraid to see me.

2. After impersonal verbs: *Il faut qu'il parte* = he must set out. *Il est probable qu'il soit innocent* = it is probable that he is innocent.

3. After the negative and interrogative form: *Il ne prétend pas qu'elle soit morte* = he does not maintain that she is dead. *Pensez-vous qu'ils soient coupables?* = do you think they are guilty?

4. After the relative pronouns, the superlative of adjectives and words equal to the superlative, as *l'unique* = the only; *le seul* = the only; *le premier* = the first and *le dernier* = the last. *C'est le premier que nous ayons trouvé* = it is the first we have found. *Je cherche un homme qui soit honnête et poli* = I am looking for a man who is honest and polite.

5. After certain conjunctive phrases, such as:—

à fin que = in order that.

à moins que = unless.

avant que = before.

bien que = although.

de crainte que } for fear that;

de peur que } = lest.

de façon que } in such a way;

de manière que } = so that.

de sorte que }

loin que = far from.

pour que = in order that.

pourvu que = provided that.

quel que = whatever.

qui que = whoever.

quelque . . . que = however; whatever.

quoique = although.

sans que = without.

jusqu'à ce que = until.

Do not confound the conditional with the subjunctive mood. This mood is formed in every verb by adding the terminations *ais, ais, ait*; *iez, aient* to the present infinitive. The conditional corresponds to what used to appear in our grammars under the name of the potential mood. It is translated *might, could, would* or *should* love.

aimerais

„ ais

„ ait

aimerions

„ iez

„ aient

This is the *present* conditional; the past conditional

is made up of the conditional of *avoir* and the past participle of the verb—*j'aurais aimé, tu aurais aimé*, etc.

In the old-fashioned English grammars *if* was the mark of the subjunctive mood; the queer thing in French is that *si* is NEVER used with the subjunctive—except with auxiliary verbs.

When *if* means that if one thing happens another will necessarily follow we use *si* with the indicative: *Si vous venez j'irai* = if you come I will go. *S'ils vous frappaient ils seraient punis* = if they should strike you they will be punished. In both these cases there is no doubt as to the connection between the two parts. We are not sure about the *coming* in the one case and the *striking* in the other; but we are quite sure that if the *coming* takes place the going will necessarily follow; that if the *striking* takes place the punishment is certain.

When *si* = *whether* it may be translated by either the future or the conditional according to circumstances. I don't know whether I shall see him = *je ne sais pas si je le verrai*. You wished to know if he could do it = *vous vouliez savoir s'il pourrait le faire*.

The conditional is also used to throw the responsibility of a statement upon some one else: *Selon lui la maison aurait coûté bien cher* = according to him the house cost dear.

There is another use of the subjunctive that must not be lost sight of—the *jussive* use, or the use as command. In all the above cases the subjunctive is used in a subordinate clause, and depends upon something else. But it can stand alone with its *que*. *Qu'il vienne* = let him come. *Que le garçon le fasse* = let the boy do it. *Que la chandelle soit maudite* = let the candle be accursed.

Le Petit Poucet. Part XI.

Il les tira de dessous le lit, l'un après l'autre. Ces pauvres enfants se mirent à genoux en lui demandant pardon ; mais ils avaient affaire au plus cruel de tous les ogres, qui, bien loin d'avoir de la pitié, les dévorait déjà des yeux, et disait à sa femme que ce seraient de friands morceaux, lorsqu'elle leur aurait fait une bonne sauce.

Il alla prendre un grand couteau ; et en approchant de ces pauvres enfants, il l'aiguissait sur une longue pierre, qu'il tenait à sa main gauche. Il en avait déjà empoigné un, lorsque sa femme lui dit : " Que voulez-vous faire à l'heure qu'il est ? N'aurez-vous pas assez de temps demain ? — Tais-toi ! reprit l'Ogre, ils en seront plus mortifiés. — Mais vous avez encore là tant de viande, reprit sa femme : voilà un veau, deux moutons et la moitié d'un cochon ! — Tu as raison, dit l'Ogre : donne-leur bien à souper, afin qu'ils ne maigrissent pas, et va les mener coucher."

La bonne femme fut ravie de joie, et leur porta bien à souper ; mais ils ne purent manger tant ils étaient saisis de peur. Pour l'Ogre, il se remit à boire, ravi d'avoir de quoi si bien régaler ses amis. Il but une douzaine de coups de plus qu'à l'ordinaire, ce qui lui donna un peu dans la tête, et l'obligea d'aller se coucher.

Exercise 26 (a).

1. Supposons qu'il réussisse. 2. Il importe que vous gardiez ce secret. 3. Il s'ensuit de là que vous avez tort. 4. On veut que le pauvre soit sans défaut. 5. J'ignorais qu'elle fut folle. 6. L'Angleterre compte que chaque homme fera son devoir. 7. Je ne vois rien là qui puisse vous blesser. 8. Je suis le seul qui vous connaisse. 9. C'est le plus jeune qui a remporté un prix. 10. C'est le

plus jeune qui ait remporté un prix. 11. Je n'en ferai rien à moins que vous ne me payiez d'avance. 12. Tu m'as laissé la vie afin qu'elle te serve. 13. N'est-il pas juste que nous défendions nos droits? 14. Pensez-vous qu'il vienne? 15. Je doute si vous viendrez à bout de cette affaire. 16. Tout éloquent qu'est cet orateur, il n'est pas écouté parce qu'il n'est pas estimé. 17. Il fallait que les poètes fussent bien rares dans votre siècle. 18. On croirait, à voir votre inquiétude, que vous seriez encore vivante. 19. Avez-vous de la peine à concevoir que les bonnes qualités d'un homme tiennent à d'autres qui sont mauvaises? 20. Dieu soit loué.

Exercise 26 (b).

1. If two and five make seven, four and ten make fourteen. 2. He did not know if she was dead. 3. The first man who enters this room will find the watch. 4. I am to go to his house. 5. This man must go to bed. 6. He began to drink again in order to be happy. 7. He is working although he is tired. 8. Is it evident that he has spoken? 9. It is evident that he has spoken. 10. He has come in order to eat the meat. 11. Let him be punished. 12. He dresses the sheep so that he may entertain his friends. 13. Let the meat remain till it is further "gone." 14. He is not happy although he has the wherewithal to entertain his friends. 15. She hides the children before the ogre comes back. 16. She has just dressed a pig in such a way that the ogre may be happy. 17. Let John be punished unless he is good. 18. Before he comes I am to sharpen his long knife. 19. She had just hidden the boys before the ogre had arrived. 20. Although I am poor I shall work till I am rich.

LESSON XXVII.

POSITION OF THE ADJECTIVE—VERBS LAISSER AND FAIRE.

In English and in French alike the adjective may be placed either before or after the noun, but in English most adjectives are placed before the noun, in French most are placed after. As usual the pleasantness of sound has a good deal to do with whether the adjective comes before or after in French. Little adjectives come naturally before, big adjectives after. If the noun begins with a vowel a plural adjective comes naturally before, as the *s* of the adjective runs smoothly into the vowel of the noun.

On the other hand in the following cases the adjectives usually follow :—

1. When more than one adjective is used.
2. When the adjective contains more syllables than the noun.
3. Most present participles, and all past participles, when used as adjectives.
4. Adjectives representing colour, nationality, or physical qualities.

When all this has been said there remains a long list of adjectives which are sometimes used before and sometimes after a noun, and the trouble is that the meaning in these cases varies with the position. Thus *un homme grand* is a tall man, *un grand homme* a great man ; *un cher ami* is a friend whom I love dearly, *un ami cher* a friend who has cost me dear ; *un pauvre peintre* is one who cannot paint very well, *un peintre pauvre* is a painter who is hard up. The list of such varying meanings is too long and depressing to give. We must try rather

to find some general principle on which the difference of meaning depends.

Speaking generally, when there is a difference of meaning the adjective following the noun retains its literal meaning, the adjective preceding takes a metaphorical meaning.

Another principle at work in this matter is illustrated in the following case : A man was writing to a lady regretting his inability to be present at the marriage of her daughter. He was in doubt whether to write *les noces de votre aimable fille* or *fille aimable*. On asking several Frenchmen he found that they all recommended *aimable fille* ; and further investigation showed that to have written *fille aimable* would have been an insult to the mother. It would have meant that he would not have cared whether he had been absent from the wedding of any other of her daughters, but he was sorry to miss the wedding of the amiable one. In other words—of course we speak generally here—an adjective indicating a quality inherent in the noun is placed before it, and an adjective that indicates something special to the individual in question is placed after. If we call Huxley *un savant professeur* we compliment him, and at the same time compliment all professors by taking it for granted that they are learned. If we call him *un professeur savant* we still compliment him, but at the expense of all other professors.

It is clear that no one of these rules and principles is absolutely true, but if you keep them all in view while reading French you will find no difficulty in deciding in each case that arises the proper place of the adjective.

The verb *faire* is one of the most useful and troublesome verbs in the French language. We have already found it in a number of idioms : *Il fait beau temps* (fine), *il*

fait froid (cold), *il fait chaud* (hot), *il fait du vent* (wind), but its ordinary use is still more important, especially in connection with the infinitives of other verbs. The verb *laisser* = to allow, let, or permit, follows the same rules as *faire* in this respect.

1. These verbs allow no object word whether noun or pronoun to come between them and the infinitive they govern. He lets time slip by = *il laisse passer le temps*. He made the Arabs run = *il fit courir les Arabes*.

2. In these cases the dependent infinitive is intransitive (*i.e.* has no object). When the infinitive has one object and *faire* or *laisser* seems to have an object too, then the apparent object of *faire* or *laisser* is treated as an indirect object. He made the boy sing = *il fit chanter le garçon*. Here there is no difficulty, but when we say : He made the boy sing a song, we have this peculiar construction, *il fit chanter une chanson au garçon*. The ogre let him kill the pig = *l'ogre lui a laissé tuer le cochon*. A coat must be made for him = *il faut lui faire faire un habit*. *Faire faire* here equals *to cause to make*. Make the little one go to school = *Faites aller le petit à l'école*.

Le Petit Poucet. Part XII.

L'Ogre avait sept filles, qui n'étaient encore que des enfants. Ces petites ogresses avaient toutes le teint fort beau, parce qu'elles mangeaient de la chair fraîche, comme leur père ; mais elles avaient de petits yeux gris et tout ronds, le nez crochu et une fort grande bouche, avec de longues dents fort aiguës et fort éloignées l'une de l'autre. Elles n'étaient pas encore fort méchantes ; mais elles promettaient beaucoup, car elles mordaient déjà les petits enfants pour en sucer le sang.

On les avait fait coucher de bonne heure, et elles étaient toutes sept dans un grand lit, ayant chacune

une couronne d'or sur la tête. Il y avait dans la même chambre un autre lit de la même grandeur ; ce fut dans ce lit que la femme de l'Ogre mit coucher les sept petits garçons ; après quoi, elle alla se coucher auprès de son mari.

Le Petit Poucet, qui avait remarqué que les filles de l'Ogre avaient des couronnes d'or sur la tête, et qui craignait qu'il ne prît à l'Ogre quelque remords de ne les avoir pas égorgés dès le soir même, se leva vers le milieu de la nuit, et, prenant les bonnets de ses frères et le sien, il alla tout doucement les mettre sur la tête des sept filles de l'Ogre, après leur avoir ôté leurs couronnes d'or, qu'il mit sur la tête de ses frères et sur la sienne, afin que l'Ogre les prît pour ses filles, et ses filles pour les garçons qu'il voulait égorger. La chose réussit comme il l'avait pensé : car l'Ogre, s'étant éveillé sur le minuit, eut regret d'avoir différé au lendemain ce qu'il pouvait exécuter la veille. Il se jeta donc brusquement hors du lit, et, prenant son grand couteau : " Allons voir, dit-il, comment se portent nos petits drôles ; n'en faisons pas à deux fois."

Exercise 27 (a).

1. Mon ancien professeur m'a donné quelque chose à faire. 2. Un simple soldat n'est pas toujours un homme simple. 3. Ce n'est qu'un franc scélérat. 4. Le roi Harold était à la fois un grand homme et un homme grand. 5. C'est une histoire véritable. 6. C'est une véritable histoire. 7. Voilà un cruel raconteur. 8. Voilà une noire action. 9. Néron était un empereur cruel. 10. Il a fait là un faux pas. 11. Elle m'a envoyé un triste cadeau. 12. Nous n'avions qu'une bouteille pleine de vin. 13. Il se fit faire un nouveau chapeau. 14. Le garçon triste a bu ce que vous lui avez laissé. 15. Il m'a

parlé de certaines affaires auxquelles il s'intéresse. 16. En plein hiver il se lave toujours avec de l'eau froide. 17. Un grand homme est quelquefois un petit homme mais jamais un homme petit. 18. C'est le résultat d'un pur accident. 19. Voilà un pauvre acteur qui a beaucoup d'argent. 20. Nous avons dans notre classe un vrai mime.

Exercise 27 (b).

1. They made him follow the long way. 2. I shall go and see how he is. 3. He sent her a dear book. 4. Cinderella (Cendrillon) was the amiable girl of her family. 5. Her elder sisters made her work. 6. Peter filled his pockets with little black pebbles. 7. French bread is said to be better than English. 8. A damp house is not good enough for me. 9. They will make him cut some bread. 10. The broken box was lying on the table in the yellow room. 11. This eloquent and honest orator will speak for the French soldiers. 12. He let the round house fall. 13. This formidable ogre has killed all his innocent daughters. 14. He is a poor (sort of) ogre that cannot eat his friends. 15. My poor little friend has lost her mother. 16. I shall let the poor (hard up) boy do what he will. 17. The learned doctor has written a long, important and dreary book. 18. Where will you make her go? 19. The ruined house stood on the green hill. 20. A hat must be made for the boy.

LESSON XXVIII.

CERTAIN VERBS—WHAT.

There are certain verbs which while not irregular have special rules about their accents. These rules must be attended to if we wish to write French accurately.

1. If there is an *e* mute or an *é* in the last syllable of the stem of a verb that *e* or *é* is changed into *è* before the terminations *e*, *es*, *ent*.

Thus from *men-er* = to lead we have *mène*, *mènes*, *mènent* in indicative, and *que je mène*, *que tu mènes*, *qu'il mène*, *qu'ils mènent* in the subjunctive.

So from *répét-er* we have *répète*, *répètes*, *répète*, *répètent*, and the same for the subjunctive.

If the verb has the *e* mute the future and conditional take the grave accent as *mènerai*, etc., *mènerais*, etc. But when the verb has the *é*, the acute is retained in these tenses, *répéterai*, etc., *répéterais*, etc.

2. Verbs ending in *cer* require the cedilla below the *c* whenever the *c* is followed by *a* or *o* to show that the *c* is sounded soft like *s*.

Thus *sucer* has *suçais*, *suçons*, etc.

3. Most verbs ending in *eler* and *eter* double the *l* or *t* before terminations beginning with *e*.

Thus from *appeler* we have *j'appelle*, *tu appelleras*, *qu'ils appellent*. From *jeter* = to throw, we have *il jette*, *que tu jettes*, *il jettera*.

4. Verbs ending in *ger* keep the *e* before any termination beginning with *a* or *o*. Thus *songer* = to think or dream gives *songeant*, *songeai*, *songeons*, etc. The *e* is kept in to soften the *g*. It is a very common error to omit this *e*.

WHAT. This word is so troublesome to translate that it deserves a section to itself. As an exclamation it is rendered *quoi!* After a preposition it is also usually rendered *quoi*; *What are you thinking of* may be put into French by *à quoi pensez-vous?* We have already had the expression *de quoi manger*, and the word *why* is really made up of a preposition and *quoi* in *pour-quoi*.

As an interrogative *what* is frequently rendered *que* : *Que voulez-vous ?* = what would you have? *Qu'avez-vous fait ?* = what have you done? *Que pensez-vous ?* = what do you think? [*Que pensez-vous ?* really asks what things are you thinking about? If you wish to ask : What do you think about something? in the sense of "What is your opinion about it?" you must say *qu'en pensez-vous ?* Note in passing that *penser à* means to think of or about some thing or person, *penser de* means to have an opinion about. *Il pense à vous* = he thinks about you. *Que pense-t-il de vous ?* = what does he think of you, what is his opinion of you?]

As a compound relative *what* is rendered by *ce qui* or *ce que* according as it is subject or object. What is good for the State is good for the king = *ce qui est bon pour l'État est bon pour le roi*. He did what he could = *il a fait ce qu'il a pu*.

As an adjective *what* is rendered by *quel*. What cat's averse to fish? = *quel chat n'aime pas le poisson ?* *Quelle femme !* = what a woman !

It is said that a barber once placed this notice in his window: What do you think I'll shave you for nothing and give you a drink. He carefully avoided punctuating it and thus left it ambiguous. The simple customer who entered understood it to mean *qu'en pensez-vous ? Je vous raserai pour rien et je vous donnerai à boire*. The barber's rendering was different. Turned into French it would read: *Quoi ! Pensez-vous que je vous rase pour rien et vous donne à boire ?*

Ambiguities of this kind are much less common in French than in English. The English relative is frequently ambiguous as in *the duke yet lives that Henry shall depose*. The moment this goes into French only one of the meanings remains. The two forms are: *Le*

duc vit encore qui déposera Henri, and Le duc vit encore qu' Henri déposera.

Le Petit Poucet. Part XIII.

Il monta donc à tâtons à la chambre de ses filles, et s'approcha du lit où étaient les petits garçons, qui dormaient tous, excepté le Petit Poucet, qui eut bien peur lorsqu'il sentit la main de l'Ogre qui lui tâtait la tête, comme il avait tâté celle de tous ses frères. L'Ogre, qui sentit les couronnes d'or : "Vraiment, dit-il, j'allais faire là un bel ouvrage ; je vois bien que je bus trop hier au soir." Il alla ensuite au lit de ses filles, où, ayant senti les petits bonnets des garçons : "Ah ! les voilà, dit-il, nos gaillards ; travaillons hardiment." En disant ces mots, il coupa, sans balancer, la gorge à ses sept filles. Fort content de cette expédition, il alla se recoucher auprès de sa femme.

Aussitôt que le Petit Poucet entendit ronfler l'Ogre, il réveilla ses frères et leur dit de s'habiller promptement et de le suivre. Ils descendirent doucement dans le jardin et sautèrent par-dessus les murailles. Ils coururent presque toute la nuit, toujours en tremblant, et sans savoir où ils allaient.

L'Ogre, s'étant éveillé, dit à sa femme : "Va-t'en là-haut habiller ces petits drôles d'hier au soir." L'Ogresse fut fort étonnée de la bonté de son mari, ne se doutant point de la manière qu'il entendait qu'elle les habillât, et croyant qu'il lui ordonnait de les aller vêtir. Elle monta en haut, où elle fut bien surprise, lorsqu'elle aperçut ses sept filles égorgées et nageant dans leur sang.

Exercise 28.

1. What ! do you repeat what he said ? 2. He always casts his burdens on me. 3. They lead the horses to

the water. 4. The ogre was sucking the blood of little children. 5. I must repeat what you said. 6. Thinking of what my friend said, I threw his present on the ground. 7. What do you say (what is it that you do say)? 8. What do you say (what do you say about it; what is your opinion)? 9. The French soldiers were charging. 10. What man could do it? 11. What is to be done? 12. What I have written I have written. 13. Poor Peter will scatter (sow) his bread-crumbs in vain. 14. What has been done must be forgotten. 15. It is in vain that you suck, there is nothing to suck. 16. While advancing to the house he was thinking of what he must say. 17. What do you call this pretty little boy? 18. I shall throw my tongue to the dogs. 19. I think he is wrong. What do you think? 20. Let her repeat her story.

LESSON XXIX.

THE ADVERB—CERTAIN TERMINATIONS.

The rules for the place of the adverb are clearer than for the place of the adjective. Adverbs are placed usually after the verb in simple tenses. *Je le crois bien* = I well believe it. *Vous m'aimez beaucoup* = You love me much.

In compound tenses the adverb comes between the auxiliary and the past participle: *J'ai souvent marché jusqu'à Londres* = I have often walked as far as London. *Ils ont beaucoup travaillé* = they have worked much.

Sometimes an adverb may begin a sentence: *Enfin je vous ai trouvé* = at last I have found you. *Ici on parle Français* = French is spoken here.

But adverbial phrases, two or three adverbs together and long adverbs generally come after the verb, not between the auxiliary and the verb. *Je l'ai fait tout à coup* = I

did it at once. *Vous l'avez fait bien et vite* = You have done it quickly and well. *Vous avez agi sagement* = you have acted prudently. If several adverbs come together, the adverb of time is put last. *Vous avez parlé discrètement et éloquemment aujourd'hui* = you spoke discreetly and eloquently to-day.

The rule which English people most frequently break is: *The adverb must never come between the subject and the verb.* He dearly loves a duke = *il aime bien les ducs.* The English slowly yielded = *les Anglais cédaient lentement.*

As in English we change an adjective into an adverb by adding *ly*, so in French we change an adjective into an adverb by adding *ment*. Clever, cleverly = *habile, habilement.* So long as the adjective ends in a vowel we have only to add *ment*: *Triste, tristement; vrai, vraiment.*

If the adjective ends in a consonant the *ment* is added to the feminine: *Froid, froidement; franc, franchement; sec, sèchement.*

Above we used *éloquemment*. This comes from *éloquent*, according to the rule that adjectives in *ent* and *ant* drop the *nt* and add instead *mment*: *Élégant, élégamment; savant, savamment; innocent, innocemment; décent, décemment.*

Gentil makes *gentiment*, *présent* makes *présentement* and *lent* (= slow) makes *lentement*. The great value of this termination *ment* makes us look for other useful endings. It is not proposed to give lists of these, for lists are dreary things and do not do much good after all. It is better to give several examples, and thus direct the student to be on the outlook for similar aids in increasing his vocabulary.

Note first the endings which indicate abstract nouns, showing what grammars call "state of" or "quality of" in

combinaison = state of being combined, *autorité* = quality of authority. Similarly, *grandeur*, *misère*, *union*. These terminations, you remember, are all feminine.

Then we have endings indicating the person who does something or is something. *Charretier* = carter; *musicien* = musician; *traiteur* = a wine-house keeper; *traître* = a traitor; *commandant* = a commander.

The ending *oir* when added to the stem of a verb has two meanings:—

1. The place where the action of the verb is carried on. *Comptoir* (= a counting-house) comes from *compter*, to count. *Parloir* or talking place (parlour) comes from *parler*. *Fumer*, to smoke, gives *fumoir*, a smoking-room. *Bouder* means to sulk, which is not a pleasant derivation for *boudoir* = a lady's room.

2. The thing with which to do the action of the verb. *Raser*, to shave, gives *rasoir* = a razor; *gratter* means to scrape; *grattoir* is a scraping knife, or scraper.

The termination *âtre* means *ish*, and is applied to colours. It is added to the adjective of colour. *Jaunâtre* = yellowish; *bleuâtre* = bluish; *noirâtre* = blackish; *blanchâtre* = whitish; *grisâtre* = greyish; *verdâtre* = greenish.

You must be prepared to find different meanings for the same termination. Thus we have seen that *oir* has two meanings; and in addition to those there is the ending of certain verbs. So with *ier*. Certain verbs end thus, and we have seen that this termination also means the actor or doer. Still further when added to the name of a fruit it indicates the tree on which that fruit grows. *Pomme* = apple, *pommier* = apple tree; *châtaigne* = chestnut, *châtaignier* = chestnut-tree. So with *poire* (pear), *poirier*; *amande* (almond), *amandier*; *cerise* (cherry), *cerisier*.

The terminations *ule*, *tte*, *lle* and *eau* are diminutives;

particule ... a little part ; *clochette* = a little bell ; *ruelle* = a little street, a lane ; *lionceau* = a little lion.

The point of all this is the hint given to pay particular attention to the endings of words, as they frequently give help in placing a word. It is quite a common thing for students who pay no attention to this point to try to construe an apple-tree as an infinitive of the first conjugation.

Le Petit Poucet. Part XIV.

Elle commença par s'évanouir, car c'est le premier expédient que trouvent presque toutes les femmes en pareilles rencontres. L'Ogre, craignant que sa femme ne fût trop longtemps à faire la besogne dont il l'avait chargée, monta en haut pour lui aider. Il ne fut pas moins étonné que sa femme, lorsqu'il vit cet affreux spectacle. "Ah ! qu'ai-je fait là ? s'écria-t-il. Ils me le payeront, les malheureux, et tout à l'heure."

Il jeta aussitôt une potée d'eau dans le nez de sa femme ; et l'ayant fait revenir : "Donne-moi vite mes bottes de sept lieues, lui dit-il, afin que j'aille les attraper." Il se mit en campagne, et, après avoir couru bien loin de tous les côtés, il entra enfin dans le chemin où marchaient ces pauvres enfants, qui n'étaient plus qu'à cent pas du logis de leur père. Ils virent l'Ogre qui allait de montagne en montagne, et qui traversait des rivières aussi aisément qu'il aurait fait le moindre ruisseau. Le Petit Poucet, qui vit un rocher creux proche où ils étaient, y fit cacher ses six frères et s'y fourra aussi, regardant toujours ce que l'Ogre deviendrait. L'Ogre, qui se trouvait fort las du long chemin qu'il avait fait inutilement (car les bottes de sept lieues fatiguent fort leur homme), voulut se reposer ; et, par hasard, il alla s'asseoir sur la roche où les petits garçons s'étaient cachés.

Exercise 29.

1. He does it badly. 2. She at once thrust herself under the rock. 3. You will immediately throw a jugful of water in her face. 4. By chance she saw her in the parlour. 5. They were already near their father's house. 6. They saw the ogre going quickly from river to river. 7. See what he has done uselessly. 8. I wish to rest for I am very tired. 9. I must go and sit down on that rock. 10. You will do it quickly at least. 11. You must do the work with which he has charged you. 12. Go upstairs at once to help him. 13. He speaks coldly, but he acts nicely. 14. He innocently asked the ogre to sit down on the smallest rock. 15. After having killed his daughters the ogre took the field to catch the boys. 16. I am very tired from the long way that I have gone. 17. I have sometimes walked as far as Paris. 18. Fearing that her husband was dead, she fainted. 19. Give me at once my long knife so that I may kill the boys. 20. To-day I shall speak well and wisely.

LESSON XXX.

EMPHASIS—QUELQUE.

To indicate emphasis in French it is necessary to depend upon a change in the order of the words, as it is against the genius of the language to lay stress on words in speaking.

Any word used in any unusual place becomes naturally emphatic. Thus in modern French poetry emphasis is sometimes gained by placing an adjective of colour *before* its noun. Ordinary people may not imitate the poets, but here is a convenient little expression that

enables us to single out nearly any word, and point to it as specially important. This finger-post is *c'est*. Its use you will readily see from the following examples. The idea we wish to convey is: My cousin sets out for London on Tuesday evening at 8.40. In plain French this reads: Mon cousin part pour Londres mardi soir à huit heures. Now we shall give it with the emphasis indicated by *c'est*.

- Emphasis on *Cousin*: *C'est mon cousin qui part pour Londres, etc.*
- „ *London*: *C'est pour Londres que mon cousin part, etc.*
- „ *Tuesday*: *C'est mardi que mon cousin, etc.*
- „ *Evening*: *C'est le soir de mardi que mon cousin, etc.*
- „ *8.40*: *C'est à huit heures quarante que mon cousin, etc.*

The possessive pronouns are emphasised in a somewhat different way by repeating the corresponding disjunctive pronoun with *à*. *My cousin* = *mon cousin à moi*. *So our house* = *notre maison à nous*. *His book* = *son livre à lui*.

Sometimes emphasis is gained by the simple expedient of repeating a word—*c'était un attentat horrible, horrible* = It was a horrible attempt. This plan is practically confined to spoken language.

The finger-post *c'est* is frequently inverted to make questions a little more vivacious. *Etes-vous malade?* = are you ill? This is the regular form; but it is often (particularly in common speech) lengthened into *est-ce que vous êtes malade?* = is it that you are ill? As we have seen this interrogative finger post can be put before

almost any question, but it should be reserved for quick vivacious questions.

Quelque (pl. quelques) is an adjective, and means *some*. *Some apples* may be expressed in two ways—*des pommes* and *quelques pommes*. The difference is that the former is more general, the latter conveying rather the idea of the individual apples. When we say: *There are some men in the street*, and mean merely *there are men in the street*, we say *il y a des hommes dans la rue*. But if our meaning is rather *there is a man or two in the street* we say *il y a quelques hommes, etc.* In other words, when we use *quelques* we have in our minds the notion of the objects referred to as units. If there is a large number of units we use instead of *quelques* the adjective *plusieurs*.

Quelque may be used in the singular: *Some enemy has done it* = *quelque ennemi l'a fait*.

Quelque may be used along with *que* and a verb to mean whatever: *Whatever secrets he has he tells to his wife* = *quelques secrets qu'il ait il les dit à sa femme*.

When the noun qualified by *quelque* is subject to the verb *être* the *quel* or *quelle* is used separately from the *que*. *Whatever your hopes may be he will never return* = *quelles que soient vos espérances, il ne reviendra jamais*. *Whatever the years may be he complains* = *quelles que soient les années il se plaint*.

With an adjective or an adverb *quelque* is invariable and is equivalent to the English *however*. *However clever you are you cannot escape* = *quelque habile que vous soyez vous ne pouvez échapper*. *However eloquently you spoke you did not deceive them* = *quelque éloquentement que vous ayez parlé vous ne les avez pas trompés*. *Good as you are he is better* = *quelque bon que vous soyez, il est meilleur*.

Le Petit Poucet. Part XV.

Comme il n'en pouvait plus de fatigue, il s'endormit après s'être reposé quelque temps, et vint à ronfler si effroyablement que les pauvres enfants n'eurent pas moins de peur que quand il tenait son grand couteau pour leur couper la gorge. Le Petit Poucet en eut moins de peur, et dit à ses frères de s'enfuir promptement à la maison pendant que l'Ogre dormait bien fort, et qu'ils ne se missent point en peine de lui. Ils crurent son conseil, et gagnèrent vite la maison.

Le Petit Poucet, s'étant approché de l'Ogre, lui tira doucement ses bottes, et les mit aussitôt. Les bottes étaient fort grandes et fort larges; mais, comme elles étaient fées, elles avaient le don de s'agrandir et de s'apetisser selon la jambe de celui qui les chaussait; de sorte qu'elles se trouvèrent aussi justes à ses pieds et à ses jambes que si elles eussent été faites pour lui.

Il alla droit à la maison de l'Ogre, où il trouva sa femme qui pleurait auprès de ses filles égorgées. "Votre mari, lui dit le Petit Poucet, est en grand danger; car il a été pris par une troupe de voleurs, qui ont juré de le tuer s'il ne leur donne tout son or et tout son argent. Dans le moment qu'ils lui tenaient le poignard sur la gorge, il m'a aperçu et m'a prié de vous venir avertir de l'état où il est, et de vous dire de me donner tout ce qu'il a de vaillant, sans en rien retenir, parce qu'autrement ils le tueront sans miséricorde. Comme la chose presse beaucoup, il a voulu que je prisse ses bottes de sept lieues que voilà, pour faire diligence, et aussi afin que vous ne croyiez pas que je sois un affronteur."

So far as general composition goes, a letter is pretty much like any other piece of writing: it is a little more familiar in style and personal in matter than an essay,

but that is all. It is the beginning and ending that demand attention. The date and address are put in the right hand top corner; notice that the *le* has no capital, and that the number of the street is repeated.

27 RUE RICHELIEU 27,
PARIS: le 11 *Novembre*, 1900.

To begin an English letter with *sir* is very stiff, *dear sir* is more friendly, *my dear sir* still more friendly. In French *monsieur* is not regarded as stiff at all, *cher monsieur* is very friendly, while *mon cher monsieur* is not used at all.

The endings of French letters are much more complicated than ours. We say *yours truly* or *yours faithfully* and have done. The following are some of the round-about ways the French have of ending their letters:—

Agréez,¹ madame, mes compliments empressés, et l'assurance de mes sentiments distingués.

Agréez, monsieur, l'assurance de ma considération distinguée.

Acceptez, monsieur, mes salutations respectueuses.

Recevez, monsieur, mes salutations empressées.

Turn the following short letter into French as

Exercise 30 (b).

27 PATERNOSTER ROW,
LONDON: 14th *March*, 1901.

Messrs. JARGEAU & Co.,

Dear Sirs,

I hope you have received the book I sent you on Saturday. I have some boxes at home which I can give you in order that you may send back the others. Whatever doubts you may have, I assure you

¹ *Agréer* = to receive or accept.

that the money will be paid when you ask it. My *father* has promised, and however angry he may be he will not fail to pay.

I am,

Yours faithfully,

JOHN SMITH.

LESSON XXXI.

ORDER OF PRONOUNS—THE IMPERATIVE.

When a verb has two pronouns as objects, one direct and the other indirect, they must occur in the order of their person—1st person before 2nd—2nd before 3rd. *Il me l'envoie* = he sends it to me. *Ils vous la mèneront* = they will lead her to you, though this would usually be rendered *ils la mèneront à vous*.

If both object pronouns are third person, the direct comes before the indirect: *Je le lui donne* = I give it to him (to her). *Vous la leur donnerez* = you will give it to them.

If *y* occurs along with object pronouns it comes *after* them. I shall give it to you there = *je vous l'y donnerai*. But if *en* also occurs it must come last of all. Talking of food and a man in prison we might say: We shall send him some there = *nous lui y en enverrons*.

The imperative must now be more fully treated. There are two real imperative forms. The first comes from the present indicative by omitting the *je*, and the second from the present indicative by omitting the *vous*. Thus we have *parle* = speak (thou), and *parlez* = speak (you). In the same way by omitting the *nous* of the present indicative we get *parlons* = let us speak. To get the remaining forms let him speak and let them speak we

118 ORDER OF PRONOUNS—THE IMPERATIVE

must fall back upon the third pers. of the pres. subj.,
qu'il parle and *qu'ils parlent*.

1st Conj.	2nd Conj.
marche	agis
qu'il marche	qu'il agisse
marchons	agissons
marchez	agissez
qu'ils marchent	qu'ils agissent
3rd Conj.	4th Conj.
reçois	perds
qu'il reçoive	qu'il perde
recevons	perdons
recevez	perdez
qu'ils reçoivent	qu'ils perdent

When a pronoun is in the objective after an imperative it comes *after* as in English. *Tuez-le* = kill him (note the hyphen); *attrapez-les* = catch them. If the first or second person is used, the disjunctive form takes the place of the conjunctive. Help me = *aidez-moi*. Amuse thyself = *amuse-toi*. Here also the direct object comes first. Give it to me = *donnez-le-moi*. Take her to him = *menez-la-lui*.

If *en* is used then the personal pronoun comes first in the *conjunctive* form, and *me* and *te* are contracted into *m'* and *t'*. Send me some of it = *envoyez-m'en*; *va-t'en* = get away; *allez-vous-en* = go away. (The last two are forms of an important verb, *s'en aller* = to go away).

Note specially that all this about the imperative and its object pronouns applies only to the imperative *affirmative*. The imperative *negative* follows all the usual rules. Do not say it to him = *ne le lui dites pas*. Do not give it to me = *ne me le donnez pas*. Do not

send me some = *ne m'en envoyez pas*. Do not go away = *ne vous en allez pas*. Do not kill him = *ne le tuez pas*.

Le Petit Poucet. Part XVI.

La bonne femme, fort effrayée, lui donna aussitôt tout ce qu'elle avait ; car cet Ogre ne laissait pas d'être fort bon mari, quoiqu'il mangeât les petits enfants. Le Petit Poucet, étant donc chargé de toutes les richesses de l'Ogre, s'en revint au logis de son père, où il fut reçu avec bien de la joie.

Il y a bien des gens qui ne demeurent pas d'accord de cette circonstance, et qui prétendent que le Petit Poucet n'a jamais fait ce vol à l'Ogre ; qu'à la vérité il n'avait pas fait conscience de lui prendre ses bottes de sept lieues, parce qu'il ne s'en servait que pour courir après les petits enfants. Ces gens-là assurent le savoir de bonne part, et même pour avoir bu et mangé dans la maison du bûcheron. Ils assurent que lorsque le Petit Poucet eut chaussé les bottes de l'Ogre, il s'en alla à la cour, où il savait qu'on était fort en peine d'une armée qui était à deux cents lieues de là et du succès d'une bataille qu'on avait donnée. Il alla, disent-ils, trouver le roi et lui dit que, s'il le souhaitait, il lui rapporterait des nouvelles de l'armée avant la fin du jour. Le roi lui promit une grosse somme d'argent s'il en venait à bout. Le Petit Poucet rapporta des nouvelles, dès le soir même ; et, cette première course l'ayant fait connaître, il gagnait tout ce qu'il voulait ; car le roi le payait parfaitement bien pour porter ses ordres à l'armée ; et une infinité de dames lui donnaient tout ce qu'il voulait, pour avoir des nouvelles de leurs amants, et ce fut là son plus grand gain.

In private correspondence the beginnings and endings

of letters may be as varied as in English. Mon ami ; mon cher ami ; mon cher Tompkins ; mon cher Edouard ; chère tante ; très chère cousine ; mon bien cher papa ; ma bonne petite Marie ; ma sœur bien aimée, and so on.

The endings are equally varied : à vous de cœur ; tout à vous ; bien à vous ; je vous serre cordialement la main ; bien cordialement à vous ; votre bien dévoué ; votre (or ta) cousine affectionnée.

Exercise 31 (b).

THE ELMS,
MARKET WREIGHTON,
HEREFORDSHIRE, 24th May, 1901.

MY DEAR EDWARD,

What I am going to tell you is a great secret. It must not be told to any one. Aunt Mary has asked me to make a collection of all the irregular verbs in the first book of the *Fables* of La Fontaine without omitting (*omettre*) one. She has promised me five crowns if I manage it. With this money we can buy, you and I, all that we need for the expedition that we have so long wished for. I shall do all I can (mon possible) to finish this collection to-morrow, so that we may be able to set out early on Saturday before my father has time to find out our design.

As for you, not a word ; I rely upon your silence. Now those abominable verbs (beasts of verbs) must be collected ; I only hope that I shall not miss one of them, for the old lady is as just as she is kind, and if there is a single verb missing good night to the five crowns.

Your devoted comrade (camarade),

JACK RUSHTON.

LESSON XXXII.

SOME HINTS TO HELP IN THE TRANSLATION OF
DIFFICULT PASSAGES.

1. Make up your mind that the passage contains *some* meaning, that the words must make sense. This seems an elementary truth, but the reading of many examination papers convinces one that it is not always accepted. Perhaps it does not seem very helpful either, but it is something to know that it is not enough to put down all the English words for French in a given passage. A "sort of meaning" is not enough.

2. As soon as you find a passage making nonsense see that you are not taking a *qui* for a *que* or *vice-versâ*. This is perhaps the most common source of nonsense in translation.

3. Next take a general look at the agreement in number and person and gender of the various words. Frequently confusion is detected by disagreement among the words in this way.

4. It is assumed that before you have treated the passage as nonsense you have looked up every new word in it. If now it still refuses to make sense you must look up all the words you *think* you know. Sometimes you find a word has a special meaning that you have not yet come across. If even this fails, you must look up, and examine even the commonest words such as the everyday conjunctions and auxiliary verbs.

To illustrate, take the following four lines from Béranger:—

Vous qu' afflige la détresse,
Croyez que plus d'un héros,
Dans le soulier qui le blesse,
Peut regretter ses sabots.

Experience shows that this passage generally produces nonsense. Students look up all the words they do not happen to know, and set down something like: "You who afflict distress believe that more of a hero in the shoe which hurts him is able to regret his wooden shoes". This is unpromising so we examine the *quis* and *ques*. We at once find that we have been making the second word into *qui* forgetting that the *i* of *qui* is never cut away. "You whom distress afflicts" is better but the rest gives only a "sort of meaning". We next examine the concords among the words and find nothing amiss. Then we look at the less common words, and then at the commoner. It seems hopeless to look at *vous* and *la* and *plus* and *un* and *dans*. Yet the key of the problem lies in the word *un* which means *one* as well as *a*. Now the whole thing makes sense. "You who are oppressed by poverty believe that more than one hero," etc.

"Les poutres étaient la maison" once gave a sleepless night to a teacher of French who found the words in the middle of an extract his class was reading. At first he thought it was a misprint, but when he compared the extract with the original he found the words were accurate enough. He knew every one of the words and the grammar was all right, but there was no sense in "the beams were the house". It was only when he had given up grammar and fallen back on common sense and had asked himself what beams had to do with houses that he thought of making *étaient* a transitive verb. It is as a matter of fact not the imperfect of *être* but the present of *étayer* which means to *shore up* or *support*.

In translating French verse these are the two main difficulties:—1. The use of peculiar words and words used in a peculiar sense. 2. The peculiar construction common to poetry in all languages. These difficulties

must be met by a corresponding care in looking up and arranging words. But there is one special form of inversion that is so common in French poetry as to demand a note to itself. In prose *the hope of my life* runs *l'espoir de ma vie* ; in verse it would almost certainly run *de ma vie l'espoir*.

Il fallait employer cette pénible voie
 Pour briser des rameaux et pour y recueillir
 Le feu que des cailloux mes mains faisaient jaillir,
 Des glaçons dont l'hiver blanchissait ce rivage
 J'exprimais avec peine un douloureux breuvage.
 Enfin, cette caverne et mon arc destructeur
 Et le feu, de la vie heureux conservateur,
 Ont soulagé du moins les besoins que j'endure,
 Mais rien n'a pu guérir ma funeste blessure.

Here you have the inversion of *de* three times in nine lines : at line 3, 4, and 7. The whole passage is translated in Part II., p. 180.

Le Petit Poucet. Part XVII.

Il se trouvait quelques femmes qui le chargeaient de lettres pour leurs maris ; mais elles le payaient si mal, et cela allait à si peu de chose qu'il ne daignait mettre en ligne de compte ce qu'il gagnait de ce côté-là.

Après avoir fait pendant quelque temps le métier de courrier, et y avoir amassé beaucoup de bien, il revint chez son père, où il n'est pas possible d'imaginer la joie qu'on eut de le revoir. Il mit toute sa famille à son aise. Il acheta des offices de nouvelle création pour son père et pour ses frères ; et par là, il les établit tous, et fit parfaitement bien sa cour en même temps.

Moralité.

On ne s'afflige point d'avoir beaucoup d'enfants,
 Quand ils sont tous beaux, bien faits et bien grands.
 Et d'un extérieur qui brille ;
 Mais si l'un d'eux est faible, on ne dit mot,
 On le méprise, on le raille, on le pille :
 Quelquefois, cependant, c'est ce petit marmot
 Qui fera le bonheur de toute la famille.

Conclusion.

The student is now in a position to advance on his own account. The first thing to do is to read a great deal of French so as to fix thoroughly by practice all that he has already learnt. This involves the purchase of a dictionary and one or two French books. Routledge & Sons issue a remarkably good English-French and French-English dictionary in one little volume at 1s. 6d. This will serve the student's purpose quite well ; but if he can afford 3s. 6d, he will get from Cassell & Co. a larger dictionary, which will supply him with all the information he is ever likely to require, even if he goes on to a very thorough mastery of the language.

As to the books to read, there is a series of cheap paper-covered little books (exactly like Cassell's *National Library*, only not nearly so well printed), published under the name of the *Bibliothèque Nationale*. These may be had through David Nutt, publisher, 270 Strand, London, through Williams & Norgate, 14 Henrietta Street, Covent Garden, or any other foreign bookseller. The price in France is 2½d., but in England the usual charge is 4d. per volume.

The first volume you should read is Perrault's *Contes des Fées*. There you will find *Le Petit Poucet* which you

have already read, and along with it, Blue Beard, Cinderella, the Sleeping Beauty, etc., along with some tales in verse. The advantage in beginning with this is that you know Perrault's style already, besides knowing a great number of his words. A good book to follow this is Voltaire's *Histoire de Charles XII., roi de Suède*. There are two volumes of it, but Vol. I. will be quite enough to give you practice in this new author. You will find his style particularly clear and easy. The first volume of Fénelon's *Aventures de Télémaque, fils d'Ulysse* makes a good sequel to Voltaire, though you must be prepared to find the matter a little dull. The drama now requires attention. Molière's *Médecin malgré lui* is a capital introduction, though you have to be warned that some of the peasant talk in it is not good French. The story is intensely funny, and you will find that you are now reading for the interest of the matter apart from the language altogether. A play of Racine may well follow: if you prefer comedy let it be *Les Plaideurs*, if tragedy then *Iphigénie*.

The total cost of the books we have now recommended is 1s. 8d. But if the student has more money to spare and thinks the books recommended dull, let him buy a few copies of French novels published at a franc each (costing 1s. in England.) Calmann Lévy, a Paris publisher, has many suitable novels on his list. Any of Dumas' works will prove interesting: *Les Trois Mousquetaires* is a general favourite, and *La Tulipe Noire* is popular with young ladies. The first three volumes of *Monte Cristo* are absorbing in their interest. Anything by Edmond About is well worth reading. The great thing is to read much, and to read for the sake of the matter, not merely for the words. The words and the constructions and all the rest come, if only there is enough reading.

If, however, the student has special reasons for attending to grammatical constructions, let him buy a Bibliothèque Nationale copy of some standard English work (say the first vol. of *Le Ministre de Wakefield* or the first vol. of *Robinson Crusoë*), translate from the English copy into French, paragraph by paragraph, and then compare his French with that in the French version. To work through a whole volume is a big undertaking, but the result will be a very accurate knowledge of French construction.

By the time the student has reached this stage, he is in a position to discover for himself the best way of further extending his acquirements in view of his special circumstances, and in his further work we wish him God-speed.

PART II.

Exercise 1.

(a) 1. Nous. 2. tu. 3. ils (elles). 4. vous. 5. ils (elles). 6. nous. 7. tu. 8. tu. 9. vous. 10. vous.

(b) 1. aimes. 2. étaient. 3. courons. 4. marchez. 5. marches. 6. tenons. 7. parles. 8. craignaient. 9. aimions. 10. tranchiez.

(c) 1. vous portez. 2. vous porterez. 3. je porterai. 4. Je porte. 5. ils (elles) portent. 6. nous porterons. 7. tu portes. 8. vous porterez. 9. il porte. 10. il portera.

(d) 1. je porte. 2. nous porterons. 3. vous porterez. 4. nous portons. 5. il (elle) porte. 6. tu portes. 7. ils (elles) portent. 8. tu porteras. 9. je porterai. 10. ils (elles) porteront.

Exercise 2.

1. Sa maison. 2. La Cathédrale. 3. Ma terre. 4. Sa clémence. 5. Ta beauté. 6. Sa femme. 7. La charette. 8. Ma mélancolie. 9. Ton terrain. 10. La misère. 11. Ton courage. 12. Sa pitié. 13. Sa rumeur. 14. Ta capote. 15. La boue. 16. Son médecin. 17. Sa marche. 18. Ta preuve. 19. La fève. 20. La molécule.

Exercise 3 (a).

1. The poor subject is black. 2. The clever princesses are pretty. 3. We are sad. 4. I am his daughter. 5.

Thou art sad. 6. The prince and princess are sad. 7. My subjects are little. 8. The poor animal carries the king and his son. 9. Thou carriest the little child. 10. You are strong and pretty. (This means *one* person is strong, etc.) 11. You are strong and pretty. (More than one person.) 12. She is poor. 13. The pretty princesses will carry the little children. 14. The subject will carry the good child. 15. The camel carries the little squirrel. 16. The mouse is little. 17. The sentinel is tall. 18. The little larks are pretty. 19. The soldiers are strong. 20. Your black nuts are pretty.

Exercise 3 (b).

1. Le prince est pauvre. 2. Il est triste. 3. Les rois sont forts. 4. Ses sujets sont noirs. 5. La fille est jolie. 6. Elle est triste. 7. Le fort fils est grand. 8. Les sujets noirs sont forts. (Adjectives of colour go *after* their nouns.) 9. Notre princesse noire est jolie. 10. Leur maison bleue est petite. 11. Votre petit prince est grand. 12. Nous sommes tristes. 13. Tu es bon. 14. Les petits écureuils sont habiles. 15. Leurs soldats sont forts. 16. Mes soldats noirs sont tristes. 17. Vos petites alouettes sont jolies. 18. Le prince porte la jolie princesse. 19. Le fort roi portera son habile fils. 20. Le pauvre chameau porte les enfants noirs.

Exercise 4 (a).

1. The princess's subjects have the soldiers. 2. The man's daughter sings. 3. I have a pretty lark. 4. We have twenty good workmen. 5. The king's soldiers are marching. 6. You have the poor workman's money. 7. The king's brothers speak to the soldier. 8. The good workman has a good child. 9. The man will carry the money to the pretty house. 10. They will eat the

larks. 11. She is pretty, but she is poor. 12. The prince will eat the fruit, but the workman will work. 13. The emperor's daughter has a pretty house. 14. The honour is to the clever boys. 15. She eats the poor boys' larks. 16. The emperor's strong sentinel walks towards the king's house. 17. The water of the house is black. 18. The king's daughter will eat the fruit. 19. The workman's five children will eat the larks. 20. The fruits of the year are small.

Exercise 4 (b).

1. Le fils du roi a l'argent. 2. Les ouvriers parleront de l'argent. 3. Les soldats du prince chantent au roi. 4. Le prince et la princesse sont à la maison. 5. La fille de la princesse mangera les bons fruits. 6. Les rois et les princes (kings and princes) sont grands (talking about things in general the French like the article; *les rois* not simply *rois*. We ourselves do not speak of *lion* but *the lion*). 7. Les pauvres garçons écoutent. 8. Le prince mange, mais l'ouvrier travaille. 9. Les fruits de l'année sont bons. 10. Les bons rois ont les bons sujets. 11. L'écureuil écoutera¹ l'homme. 12. Les alouettes des ouvriers mangeront. 13. L'argent est aux habiles garçons. 14. Le frère du roi parle aux soldats. 15. Les années de l'ouvrier sont tristes. 16. Le porteur de l'argent parlera à la princesse. 17. La sentinelle de la petite princesse est à la maison. 18. J'ai l'argent des pauvres ouvriers. 19. Nous écouterons les alouettes. 20. La maison de l'empereur est grande.

¹ In English we say *listen to*: but in French *écouter* means the whole thing listen-to. One French word equals the two English words.

Exercise 5 (a).

1. The general's child had a horse. 2. The soldier's horse crossed the river. 3. Her husband was very poor. 4. One of the emperor's daughters had a pretty boat. 5. Her husband, who had a boat, crossed the river. 6. The king's soldiers were here, but the king was there. 7. The wood which the soldiers were cutting is good. 8. The boys who liked the larks were in the wood. 9. The soldiers who were cutting the wood were very gay. 10. The princess's hats are very pretty. (Nouns ending in *eau* make their plural by adding *x* instead of *s*.) 11. The generals who like their horses will carry the burdens. 12. If she was gay, he was sad. 13. If they (m.) were good, they (f.) were gay. 14. You were there, but I was here. 15. The girls whom the princesses love will eat the fruits. 16. His affairs are very bad. 17. The daughter whom the king loves was there. 18. The boat which crossed the river is here. 19. The poor animals had the burdens. 20. If she loves the king she will carry his burden.

Exercise 5 (b).

1. Son mari était le général. 2. Le cheval du général était fort. 3. La fille du roi parlait de son innocence. 4. La maison est son affaire. 5. Les chevaux portaient leurs fardeaux au fleuve. 6. Les généraux, qui avaient un bateau, traversaient le fleuve. 7. Les princesses étaient très gaies. 8. Les soldats qui avaient les forts chevaux marchaient vers la maison. 9. Les soldats du prince étaient forts. 10. Les chapeaux des princes étaient très gais. 11. Le mari de Marie traversait le fleuve. 12. Nos bateaux sont très forts. 13. Les bons sujets aimaient le fils du roi. 14. L'homme qui était là coupait

le bois. 15. La princesse qu'aimait le roi était ici. 16. Le fils et la fille de l'homme qui sont ici aimaient leur prince. 17. S'il était gai ses sujets étaient très tristes. 18. Les soldats qui portaient leurs fardeaux noirs étaient très tristes. 19. S'il avait un fardeau, elle avait les chevaux. 20. Les garçons qu'aime le roi mangeaient les fruits. (Verbs ending in *ger* keep the *e* before any termination beginning with *a* or *o*.)

Exercise 6 (a).

1. The king gives the horses to the generals' soldiers. 2. You blush when you lose your money. 3. She will give the fruit to the king's son. 4. She was killed by the emperor's soldiers. 5. The poor man who was with the prince was killed. 6. He stretches his hand to his mother. (In French we usually refer to any part of our body by the *article* rather than by the possessive adjective.) 7. If he squeezes her hand she blushes. 8. They have lost their books. 9. They give up their boats to the generals. 10. The boys polish the wood. 11. She spoke to the workman's daughter. 12. The man whom you have killed is my father. 13. The book which he has lost is here. 14. The woman who washes is in the house. 15. He has finished the book which you have given. 16. You have washed the boat which he lost. 17. She gave the book. 18. The woman who was cutting the wood was killed. 19. She gives the book to the king and crosses the river. 20. The mother was with her trembling daughter.

Exercise 6 (b).

1. Les généraux tuent leurs chevaux. 2. Le père serra la main de sa fille. 3. La mère lave les mains des enfants. 4. Les généraux ont les pauvres soldats et les

chevaux noirs. 5. Les hommes du roi ont été tués. 6. Les princesses tremblantes traversent le fleuve. 7. Donnant un livre à la fille du soldat, la reine écoute le roi. 8. Les soldats tuent leur général. 9. Les ouvriers tendent les mains aux soldats. 10. Les femmes polissent le bois. 11. Les mains ont été tendues aux forts soldats. 12. Ses mains ont été serrées par les pauvres ouvriers. 13. L'Empereur perd ses bons soldats. 14. Le bras du prince est fort. 15. La mère donnait un livre à sa fille tremblante. 16. Les princesses ont parlé. 17. Les princes ont été tués avec l'empereur. 18. Perdant ses hommes le général perd son honneur. 19. Mon année est perdue. 20. Les soldats ont été tués par les mains des princes.

Exercise 7 (a).

1. He filled his pocket with¹ nuts. 2. She spoke gently of her (or *his*) grief. 3. She was polishing the door. 4. We washed the generals' boat. 5. The evenings are very sad in his (or *her*) house. 6. The children were weeping with hunger. 7. They (f.) gave the poor woman a good bed. 8. My father is at the door. 9. He heard the prince speak. 10. He weeps gently in his bed. 11. He had his hands in his pockets. 12. They filled the room with men. 13. The door of the king's room is polished. 14. He stretched his hand to his father. 15. The grief of the king's son is great. 16. The emperor's soldiers broke the polished door of the great room of my house. 17. The street is filled with¹ horses. 18. He had the money in his pocket. 19. The emperor was weeping for his lost soldiers. 20. They broke the boy's arm.

¹ After the verb *remplir* the word *de* means with.

Exercise 7 (b).

1. Elle polit la porte. 2. La soirée avec mon père était triste. 3. Sa main était dans la poche du garçon. 4. Dans son lit il pleurait doucement. 5. Nous avons entendu un homme dans la maison. 6. Vous pleuriez. 7. Il a rempli ses poches des fruits. 8. Les soirées étaient très tristes dans sa maison. 9. Il a entendu parler le garçon. 10. Ils pleuraient la reine. 11. Nous avons entendu chanter un homme dans votre chambre. 12. Il avait quatre lits dans sa chambre. 13. Vous avez cassé (or *rompu*) le bras du roi. 14. Nous avons donné un livre à la princesse. 15. Nous avions cinq bons chevaux pour le roi. 16. Dans la rue nous avons nos fardeaux. 17. Cinq chambres dans la maison sont pour les garçons. 18. Les hommes de l'empereur ont rompu la porte de la maison de mon mari. 19. Il remplissait ses poches de noix. 20. Son bras a été cassé dans la rue.

Exercise 8 (a).

1. Life is not sad. 2. You do not speak gently. 3. The mark of his thumb does not inconvenience the boy. 4. The soldiers have not led their horses towards the river. 5. The boys will not cut the wood to-morrow. 6. The life of the world is not gay. 7. His (or *her*) words do not trouble his (or *her*) father. 8. I do not like the life that he leads. 9. The door of the king's room has not the mark. 10. The beast had no kindness. 11. The queen's men have not broken the door of the house. 12. They did not fill their pockets with nuts. 13. The soldiers do not kill the rabbits. 14. The cut thumb did not trouble the boy much. 15. Grief did not kill the soldier's daughter. 16. I did not break the man's arm. 17. The beasts were not led here. 18. The queen had

not cut her daughter's hand. 19. The generals' horses are not for the queen. 20. The men did not hear the little boys.

Exercise 8 (b).

1. Le monde n'est pas triste. 2. La marque de son pouce n'est pas à. 3. Sa vie n'était pas gaie. 4. Les hommes mènent leurs bêtes. 5. Les chevaux n'incommodent pas les hommes de la reine. 6. Le roi n'a pas rempli la maison de bêtes. 7. La marque de la bêtise c'est de¹ beaucoup parler. (When two or three words make up the subject of the verb *être* they are usually gathered up into the little word *ce* as here.) 8. Elle n'a pas coupé son (le) pouce. 9. Les sujets du roi n'aiment pas la bonté. 10. Elle n'a pas été tuée par la douleur. 11. La fille de la princesse ne pleurera pas demain. 12. Le garçon n'a pas rempli ses poches. 13. Je n'entends pas les hommes. 14. Les hommes n'entendent pas mes paroles. 15. Elle ne parle pas doucement. 16. Demain n'est pas ici. 17. La vie du monde n'est pas triste. 18. Ils n'aiment pas beaucoup. 19. Les généraux ne mènent pas leurs chevaux vers la maison. 20. Les ouvriers ne sont pas ici.

Exercise 9 (a).

1. She has been happy. 2. Having lost his favourite daughter the king weeps. 3. He had a short and happy life. 4. She is dainty and good. 5. We have not had much fruit. 6. We had two thick doors to our room. 7. They (f.) have been foolish. 8. The soldiers crossed the river before the generals. 9. Being tired she was not happy. 10. The white house is in the street. 11. The tired women were kind. 12. The princess was not foolish

¹ Not required in English, but necessary in French.

but dumb. 13. He had a new coat. 14. He has had a fine room in his general's house. 15. The mother is lively, the daughter active. 16. She is not immortal. 17. Being old the house greatly inconveniences the women. 18. The princess who is kind is the favourite of her women. 19. A virtuous life is not sad. 20. The king's pretty daughter was cunning.

Exercise 9 (b).

1. Il fut là avant le soir. 2. La princesse blanche a été ici. 3. Ayant une maison neuve la mère est heureuse. 4. La vie est brève mais joyeuse. 5. Notre ancienne maison a été lavée. 6. Les princesses ont été bonnes. 7. Une princesse n'est pas pareille à une reine. 8. Les sujets sont actifs, mais ils ne sont pas immortels. 9. La maison blanche est basse mais très jolie. 10. Sa main est épaisse. 11. La fille du gros homme est lasse. 12. Les bons rois ont été tués par les reines blanches. 13. Le général a fini sa vie publique. 14. Il a eu leurs bonnes paroles pour sa bonté. 15. Son pouce était sa marque favorite. 16. Sa longue vie a été vive et heureuse. 17. La maison est sèche, mais elle n'est pas gentille. 18. La folle mère s'est égarée dans le bois. 19. Ayant le bon argent elle est joyeuse. 20. Etant muette la reine n'était pas franche.

Exercise 10 (a).

1. The lady is here ; you saw her. 2. The soldier was there ; the officer struck him. 3. You have killed him. 4. They (f.) have broken it (f.). 5. We have seen them. 6. We used to have a chair ; you saw it. 7. The woodcutter found a box of gold. 8. He has broken it. 9. My aunt is a lady sad but kind. 10. The officer struck the sentinel. 11. The woodcutter had a box that he had

given to my uncle. 12. The boys have cut the wood for my aunt. 13. The box was lost, but my uncle found it. 14. He found his big house filled with officers. 15. He used to have a long chair in his room: his uncle broke it. 16. You struck my hand. 17. The boy's box is filled with books. 18. My uncle and my aunt had much gold. 19. They have found them (m.). 20. If thou hast not gold, they will strike thee.

Exercise 10 (b).

1. Il m'a frappé. 2. Je les ai trouvés. 3. Il l'a vue. 4. Elle l'a vu. 5. Ils vous ont vu. 6. Vous l'avez cassée. 7. Nous avons une chaise, mais les officiers l'ont cassée. 8. Ma tante est ici. Vous l'avez vue. 9. Le bûcheron et sa femme ont sept enfants, mais ils les ont perdus dans le bois. 10. La boîte des officiers est remplie d'or. 11. Son oncle et sa tante l'ont trouvé. 12. Elle l'a perdu, mais elle les a trouvées. 13. Les ouvriers les ont cassés. 14. Les chevaux les ont portées. 15. Vous les avez lavés. 16. Leur chaise est ici. Ils l'ont polie. 17. La femme du général ne les trouvera pas. 18. Ils ont frappé sur la boîte, et l'ont cassée. 19. La femme du bûcheron l'a trouvé. 20. Ils nous ont vus.

Exercise 11 (a).

1. It is he who struck me. 2. He had a large box filled with gold, he! 3. I love her in spite of him, because she is good. 4. Your right hand is very thick. 5. As for me I shall find her (or *it*) in spite of you. 6. *They* (m.), in the palace with the king! 7. You and I have found him. 8. You and she will find the street on your left hand. 9. His box of money was before me. 10. The officer, my uncle and he found it below me. 11. You and she have much bread. 12. It is I who

have the money, because I am clever. 13. The general, the queen and I have seen your box. 14. It was she who had found it. 15. They (m.), she and we have broken the box. 16. Under me he was very happy. 17. In spite of thee the woodcutter will cut the wood. 18. I loved him (or *her*). So did you. 19. As for you we did not love you. 20. *I strike you!*

Exercise 11 (b).

1. Lui, dans un palais! 2. Quant à elle, elle l'a tuée. 3. J'étais là; lui aussi. 4. C'est lui qui l'a polie. 5. C'était la main gauche qui a été coupée. 6. Vous et lui vous avez entendu malgré moi. 7. Lui, elle et moi nous sommes las. (When two or three nominatives come together the adjective is masculine unless ALL the nominatives are feminine.) 8. Qui a vu le garçon? Moi. 9. Il a eu une boîte sous le lit, et l'a perdue. 10. Ils étaient au-dessous (if "below" means "downstairs" it is better translated *en bas*), eux! 11. Le roi, la reine, vous et le garçon vous les avez vus. 12. Tu es l'homme, toi. 13. Quant à moi et à mes sujets nous travaillerons. 14. C'est lui. 15. Il a marché vers le palais malgré eux. 16. Quant à la main gauche elle n'est pas forte. 17. Malgré elle il les a vues. 18. C'était elle qui était au-dessus. 19. Lui et elle (ils) sont pauvres. 20. Eux et moi nous sommes tristes, parceque nous sommes pauvres.

Exercise 12 (a).

1. Will the woodcutter's boys gather wood? 2. Have you missed again? 3. Will the fear last? 4. Has not the emperor lost his horses? 5. Has the woodcutter spent much? 6. Did you not see them (f.)? 7. Was not your joy great? 8. When will she be in the house?

9. Did your pleasure last? 10. Had the poor people much pleasure? 11. Where will the king spend his money? 12. How will she find it (or *her*)? 13. Do not the general's horses fall? 14. Are the woodcutter and his wife in the forest? 15. Have you not yet lost the fear of the king? 16. Has not your aunt given you the money? 17. Where is the little boy that fell under the boat? 18. How have you missed again? 19. When will he give me the money? 20. Have you seen the joy of the poor people?

Exercise 12 (b).

1. Avez-vous raconté la peur des enfants? 2. Est-ce que les soldats dépensent beaucoup? 3. Est-ce que le roi a perdu ses gens dans la forêt? 4. Est-ce que sa joie dura (pendant) une année? 5. Est-ce que le bûcheron et sa femme ont ramassé le bois? 6. La boîte n'est-elle pas noire? 7. Est-ce que les gens de la maison dépenseront l'argent? 8. Les soldats ne sont-ils pas las? 9. Est-ce que les hommes n'ont pas frappé les garçons. 10. Comment l'argent dure-t-il? 11. Qui ramasse l'argent du roi? 12. M. votre oncle où dépense-t-il son argent? 13. Ne l'a-t-il pas dépensé ici? 14. A-t-elle encore manqué? 15. N'a-t-il pas encore perdu la peur de sa tante? 16. Est-ce que les pauvres gens n'ont pas vu la forêt? 17. Avez-vous raconté la joie de votre oncle? 18. Ai-je vu votre bénigne tante? 19. Est-ce que le roi ne tombe pas? 20. Ne ramassiez-vous pas le bois?

Exercise 13 (a).

1. Now I go to bed. 2. The king amuses himself. 3. You are wrong (you deceive yourself). 4. He is in haste to become rich. 5. We shall hide ourselves under the table. 6. Thou glidest into this house. 7. Do you hide

yourself? 8. I do not get up. 9. Does he not go to bed? 10. We do not dress ourselves. 11. He thrusts himself into his bed. 12. Is that table in your house? 13. In spite of me they amused themselves. 14. We ourselves amuse ourselves. 15. As for him he hides himself. 16. Does this boy not awake? 17. Where does this man hide himself? 18. Getting up he will hide himself. 19. The soldier found himself under the table. 20. Do you not enrich yourselves?

Exercise 13 (b).

1. Ce soir l'empereur s'éveillera. 2. Vous repentez-vous? 3. Il ne se trompe pas. 4. Est-ce que la table blanche ne se trouve pas dans cette maison? 5. Est-ce que la boîte et la chaise se trouvent dans la maison? 6. Quand se lève-t-il? 7. Est-ce que les soldats ne se hâteront pas? 8. Où vous cachez-vous? 9. Ne vous coucherez-vous pas? 10. Moi-même je m'habillerai. 11. Le bûcheron ne s'enrichit pas dans l'épaisse forêt. 12. Il se trompait encore. 13. Est-ce que cette joie se cachera? 14. Il s'est caché et le roi l'a perdu. 15. Il remplit ses poches, et se leva. 16. Ces empereurs ne se hâtent point. 17. Est-ce que les généraux s'amuse? 18. Est-ce que ce garçon se glisse dans la maison? 19. Ces grandes joies ne durent pas. 20. Où se cachent les soldats?

Exercise 14 (a).

1. Little (when a proper name has an adjective before it, it must also have the definite article) Peter has dirtied himself. 2. His mother has not dirtied herself. 3. She has fallen in the street. 4. He lost his money three months ago. 5. Where is my knife? 6. It is on the table. 7. He has picked up the little pebbles. Have

you any? 8. You have not the knives, but he has given me two. 9. Have you seen that house? He will live there. 10. I am very glad of it. 11. Peter and his mother have arrived. 12. We have not gone to bed. 13. His house is in that street. 14. William, she and I are very glad of it. 15. There is in that street a man whom I do not like, because I do not trust him. 16. There were three princesses who themselves washed the door of their palace. 17. He has cut the king's head with his knife. 18. They remained in that street in order to become rich. 19. We shall live in that gray house in order to become rich. 20. There are seven days in the week, and Monday is one of them.

Exercise 14 (b).

1. Pierre et sa mère sont arrivés. 2. Les quatre princesses sont tombées. 3. Les chevaux ne se sont pas crottés dans la rue. 4. Où se trouvent les couteaux des soldats? J'en ai vu un. 5. Il y a une tête grise dans cette maison. 6. Cet homme ne s'était pas lavé. 7. Nous ne nous sommes pas couchés cette semaine. 8. Où sont (se trouvent) les petits cailloux que vous avez ramassés? 9. Je suis bien aise. 10. Je n'aime pas cette femme parceque je ne m'y fie pas. 11. Dans cette rue il y avait cinq maisons blanches. 12. Il y avait cinq livres et vous en avez un. 13. Sur la table se trouve un long couteau. 14. Ne se sont-elles pas cachées dans cette rue? 15. Les princesses les ont tuées, mais elles ne se sont pas cachées. 16. Il y a cinq ans il était (to avoid using *il y avait* after *il y a*) un cheval favori. 17. Les généraux se sont couchés, mais les soldats se sont levés. 18. Avez-vous vu la maison grise dans cette rue? Mon oncle y de-

- meure. 19. Moi-même j'ai vu l'homme qui se cachait.
20. J'ai dépensé cet argent pour m'enrichir.

Le Petit Poucet. Part I.

Literal Version.—There was one time a woodcutter and a woodcutteress who had seven children all boys; the oldest had not but ten years and the most young had not of them but seven. They were very poor, and their seven children inconvenienced them much, because that none of them was able to gain his livelihood. That which vexed them still more, (it) is that the most young was very delicate and did not say word, taking for stupidity that which was a mark of the goodness of his spirit. He was very little, and when he came to the world he was scarcely more big than the thumb, that which made that one called him the little Thumbling.

Free Version.—Once upon a time there was a woodcutter and his wife who had seven children—all boys; the oldest was only ten and the youngest seven. They were very poor, and their seven children inconvenienced them much, because none of them was yet able to gain his livelihood. What vexed them still more is that the youngest was very delicate and did not say a word; taking for stupidity what was a mark of the good quality of his mind. He was very little, and when he was born he was scarcely bigger than the thumb, which made them call him Hop-o'-my-Thumb.

Notes.—*Il était* is literally *it was*, as in English “*It was the schooner Hesperus that sailed,*” etc. But it is obviously better to render it *there was*. The same thing could be expressed by *il y avait*.

N'avait que. Ne . . . que instead of ne . . . pas means *only*.

Ce n'était que mon père = it was only my father ; *je ne trouve que la boîte* = I find only the box.

Pouvoir does not require the *pas*. Other verbs that can do with *ne* only without the *pas* are *cesser* = to cease, *oser* = to dare, *savoir* = to know how to.

Ce qui. In English the relative can have a whole clause for its antecedent, *e.g.* he was very little, which vexed his mother. The French relative will not stand this treatment ; it demands an antecedent all to itself. Thus the above sentence would need to run—*il était fort petit ce qui chagrinait sa mère*. In the same way a sentence or clause cannot be the subject to *est*. To be silent is the mark of intelligence. Here *to be silent* is the subject of *is*. In French it must read : *Ne pas dire mot c'est la marque de l'esprit*. Even when there is a noun, the French sometimes like the *ce* as well : *Le style, c'est l'homme* = the style is the man ; *l'État, c'est moi* = I am the State.

On l'appela. *On* is here used for people in general, the English *one* in such a sentence as "one does not gain much by shirking work". *On dit* = people say ; or, they say. *On dit qu'il est bon* = they say that he is good.

Le Petit Poucet. When an adjective is used along with the name of a person, the article must always be used as well. Big John = *le gros Jean*. Pretty Mary = *la jolie Marie*.

Exercise 15 (b).

1. Il n'a que cinq mois de vie. 2. La petite Marie a chagriné sa mère. 3. Une des filles pouvait gagner sa vie. 4. On dit qu'elle était très petite quand elle vint au monde. 5. Pierre était le plus jeune, ce qui le chagrinait beaucoup. 6. Le roi n'a qu'un fils ; le bûcheron en avait sept. 7. On m'appelle le petit Pierre, ce qui me chagrine. 8. Ce qui m'incommodait c'est que

je ne pouvais gagner ma vie. 9. Etre très grand, ce n'est pas gentil. 10. Le roi vint au palais, ce qui chagrina le prince. 11. Il était très grand, ce qui fit qu'on l'appelait le petit Jean. 12. Il a rempli sa poche, qui était sèche. 13. Il a rempli ses poches, ce qui n'était pas bon. 14. Perdre sa belle boîte, ce n'était pas habile. 15. On dit que le roi a perdu ses soldats. En avez-vous vu? 16. Etre jeune ce n'est pas la marque de la bêtise. 17. L'écureuil n'est guère plus grand que ma main. 18. Il mange beaucoup; et on l'appelle le gros Pierre. 19. Il lui a coupé le pouce ce qui l'incommode beaucoup. 20. J'avais huit ans, et mon frère n'en avait que six.

Le Petit Poucet. Part II.

Literal Version.—This poor child was the suffer-grief of the house, and one to him gave always the wrong. However, he was the most subtle and the most prudent of all his brothers, and if he spoke little he listened much.

There came a very trying year and the famine was so great that these poor people resolved to rid themselves of their children. One evening that the children were in bed and that the woodcutter was near the fire with his wife, he said to her, the heart crushed with grief:—

“You see well that we are not able more to nourish our children; I do not know how to see them die of hunger before my eyes, and I am resolved to lead them to lose to-morrow in the wood, that which will be very easy for whilst they will amuse themselves in gathering fagots we have not but to make off without that they see us.”

“Ah!” cried the woodcutter's wife, “could you yourself lead away your children to lose?”

Her husband had well to represent to her their great

poverty ; she could not consent to it ; she was poor but she was their mother.

Free Version.—This poor child was the drudge of the house, and was always put in the wrong. Yet he was the sharpest-witted and the most prudent of all the brothers ; and if he spoke little he listened much.

There came a very bad year, and the famine was so severe that those poor people resolved to rid themselves of their children. One evening when the children were in bed and the woodcutter was at the fireside with his wife, he said to her, with his heart crushed with grief :—

“ You see quite well that we can no longer feed our children. I cannot see them die of hunger before my eyes, so I have made up my mind to take and lose them in the wood, which will be very easy, for, whilst they are amused with gathering sticks, we have only to make off without their seeing us.”

“ Ah ! ” cried his wife, “ could you yourself cause your children to lose their way ? ”

It was in vain that her husband represented to her their great poverty, she could not consent to it ; she was poor but she was their mother.

Notes.—*Lui donnait.* This *lui* is the first example we have had of a pronoun as *indirect object*. *Lui* is here a conjunctive pronoun, because it depends upon *donner*. Verbs like *donner* = to give, and *prêter* = to lend, take two objects, a direct and an indirect. Here *le tort* is the direct object. *Il me donne un livre* = he gives me a book. Here *me* is indirect object, *livre*, direct. *Je t'ai prêté ma boîte* = I lent thee my box. *Nous vous avons envoyé un couteau* = we have sent you a knife. *Je leur donnerai le bois* = I shall give them the wood. You must note (1) that *me*, *te*, *se*, *nous*, *vous* may be either direct or indirect objects, *lui* and *leur* can be only indirect

objects; (2) that *lui* and *leur* may be either masculine or feminine. He will give her the book = *il lui donnera le livre*.

De les mener. Certain verbs require *de* after them if they are followed by an infinitive; *résoudre* is one of them. Others require *à*.

Perdre. This verb has two meanings: (1) to lose; (2) to ruin. The meaning taken along with *mener* is to deliberately cause to wander or cause to be lost.

Avoir beau. This is the French way of saying *it's no use*, or *it is in vain*. Suppose we wish to say "it's no good his walking quick, he'll never get there in time," we would begin *il a beau marcher vite*. It was in vain that my uncle talked, my aunt always refused = *mon oncle avait beau parler, ma tante refusait toujours*.

In *il était* of last passage and *il vint* of this we have examples of what is called the *impersonal* use of verbs. *Il* does not here stand for a noun, and is neither a speaker, a hearer, nor a subject of discourse, and therefore has no *person*. When we say *it rains* we are speaking about raining, not about *it*. In the case of *était* and *vint* other subjects might be used, but the purely impersonal verbs can never have any subject but *il*. Examples: *Il pleut* = it rains; *il neige* = it snows; *il éclaire* = it lightens; *il tonne* = it thunders; *il faut* = it is necessary. Impersonal verbs can have the third singular of all the tenses. *Il tonne, il tonnait, il tonnera, il tonnerait*, etc. *Il y a* is an impersonal verb.

You will observe that the French do not use the quotation marks so much as we do.

Exercise 16.

1. On dit que le roi a perdu sa couronne. 2. Cette route est la pire de la forêt. 3. Vous avez beau parler,

le général est arrivé dans la ville. 4. Les soldats lui ont donné la couronne.¹ 5. Voulez-vous me prêter (me prêterez-vous) votre plus petit mouchoir? 6. Elle tira l'écu de sa plus petite poche, et le dépensa dans le village. 7. Le prince était le plus heureux garçon de la ville. 8. Votre montre est bonne; ma montre est meilleure. 9. A la minute il se trouva sur le plus petit chemin. 10. Vous avez beau danser; votre couronne¹ est perdue. 11. La reine danse mieux que sa fille. 12. Les ouvriers sont les gens les plus heureux de la ville. 13. Tandis que les ouvriers s'amusez nous n'avons qu'à nous enfuir. 14. Ah, s'écria la reine, pourrais-tu le perdre? 15. Vous aviez parlé pis qu'eux. 16. Vous avez beau parlé. Je ne pourrais y consentir. 17. Je ne pouvais voir la plus petite des filles mourir devant mes yeux. 18. Auprès du feu étaient le bûcheron et sa femme. 19. Où sont mes mouchoirs? Je n'en ai pas vu un. 20. Il parle le mieux quand il n'a pas vu le roi.

Le Petit Poucet. Part III.

Literal Version.—However, having considered what grief it would be to her of to see them to die of hunger, she to it consented, and went to go to bed in weeping.

Hop-o'-my-thumb heard all that which they said, for having heard from within his bed that they were talking of affairs, he had got up gently and had slipped himself under the stool of his father in order them to hear without to be seen. He went to go to bed again, and did not sleep for the rest of the night, thinking of that which he had to do. He got up of good morning and went to the bank of a stream where he filled his pockets of little white stones, and then returned to the house. They set

¹ Or *écu*.

out, and Hop-o'-my-thumb did not disclose anything of all that he knew to his brothers.

Free Version.—However, having considered what a pain it would be for her to see them die of hunger, she consented and went to bed weeping.

Hop-o'-my-thumb heard all that they said, for having heard from his bed that they were talking business, he had risen quietly and slipped under his father's stool to listen to them without being seen. He went back to bed and did not sleep for the rest of the night, thinking of what he must do. He got up early and went to the bank of a stream where he filled his pockets with little white stones, and thereafter returned to the house. They set out, and Hop-o'-my-thumb did not tell his brothers anything of all that he knew.

Notes.—*De les voir* we might have translated *of seeing them*. In this case the preposition *of* is said to govern the present participle *seeing*. In English we can say *by seeing*, *without seeing*, *for seeing* and so on. In French there is only one preposition that is allowed to govern the present participle. This preposition is *en*: We have an example in this lesson—*en pleurant*. How then are we to translate *by seeing*? The answer is that we must change the present participle into the present infinitive. Thus we have *par voir* = *by seeing*; *sans perdre* = *without losing*; *pour manger* = *for eating*. In the above extract we have *pour écouter* and *sans être*. It will save much trouble if you remember that *only en* can govern the present participle, while any preposition may govern the present infinitive.

In last lesson we found that *résoudre* took *de* before any infinitive depending on it. *Il résolut de marcher* = he made up his mind to walk. In this lesson we have *consentir* which demands *à*. *Il consentait à marcher* =

he consented to walk. In this lesson also we have the verb *aller* which is good-natured enough not to demand any preposition. *Il alla se promener* = he went to walk.

French must have two negative words to make a negation ; but it cannot stand more than two. *Rien* is treated as a negative word ; that is why it does not allow *pas* or *point* to be used along with it. *Il ne mange rien* = he eats nothing = he does not eat.

Car = *for* when it means *because* or *since*. As a preposition *for* must be translated *pour*.

Exercise 17.

1. Ayant eu du lait le chat désirait de la crème. 2. Sans manger, la vache ne sera pas très heureuse. 3. Il tonne et il pleut beaucoup. 4. Le chat s'est glissé sous cette escabelle verte. 5. C'était pour lui une douleur de voir manger le chien. 6. La fille pensait à ce qu'elle avait à faire. 7. Sans écouter à la porte verte, le garçon entendit tout ce qu'ils disaient dans la chambre. 8. Tout ce qu'il savait c'était que le lait était jaune. 9. Il alla voir la pluie. 10. La vache a-t-elle donné du lait? 11. Donnez-moi six œufs jaunes. 12. Pensez-vous à ce qu'il a vu? 13. Je n'y consentirai pas. 14. Il s'agit de se lever de bon matin. 15. Les petits œufs dans ma chambre sont jaunes et bleus. 16. Il frappa le chien car il était pire que le chat. 17. Il aime le lait, mais il aime mieux les œufs. 18. Le plus habile chien de la ville se trouve dans cette chambre rose. 19. Il n'a rien vu, parce qu'il était ici à ce moment. 20. Tout ce qu'il perdra ce sera quelques vaches.

Le Petit Poucet. Part IV.

Literal Version.—They went into a forest very thick, where at ten steps of distance, one did not see the one

the other. The woodcutter put himself to cut of the wood, and his children to gather up of the twigs in order to make faggots. The father and the mother seeing them occupied in working distanced themselves from them without being noticed and then took themselves to flight all at blow by a little retired path.

When these children saw themselves alone they put themselves to cry and to weep with all their force. Hop-o'-my-thumb let them cry knowing well by where he would return to the house, for in walking he had let fall the long of the way the little white stones which he had in his pockets. He to them said then: "Do not fear my brothers; my father and my mother have left us here, but I shall bring you well to the house; follow me only."

Free Version.—They went into a very deep forest, where at a distance of ten paces they could not see each other. The woodcutter set himself to cut wood, and the children to gather twigs in order to make faggots. The father and mother seeing them busy at work moved away from them gradually, and then made off all at once by a by-path.

When the children saw themselves alone they began to cry and weep with all their might. Hop-o'-my-thumb let them cry knowing well by what way he would return to the house, for while walking he had let fall along the way the little white stones which he had in his pockets. Then he said to them: "Don't be afraid brothers; our father and mother have left us here, but I will bring you back to the house all right. Just follow me."

Notes.—*L'un l'autre* is used after reflexive verbs that imply reciprocal action. They love each other = *ils s'aiment l'un l'autre*. If both are feminine then *elles s'aiment l'une l'autre*. If *they* means more than two we must have *ils s'aiment les uns les autres* (if any of them

are masculine); *ils s'aiment les uns les autres* if all are feminine.

If now we put in *et* between the two words it makes them into *both* and the words have no connection with reciprocal verbs. They both began to cry = *ils se mirent à pleurer, l'un et l'autre*. I see them both = *je les vois, l'un et l'autre*. These ladies are both beautiful = *ces dames sont belles, l'une et l'autre*.

Exercise 18.

1. Ils allèrent dans une forêt épaisse où ils cassèrent ma boîte et la vôtre. 2. Voilà du sucre. 3. Voilà des plumes et du papier pour vous. 4. Elle aime l'Angleterre mieux que moi. (Elle aime l'Angleterre mieux que je ne l'aime). 5. Il n'est pas difficile de casser du sucre. 6. Il est plus facile à parler à Jean qu'à Jeanne. 7. Ma boîte n'est-elle pas plus large que la leur? 8. N'a-t-elle pas de sucre? 9. Mon cheval est moins utile que le sien. 10. Les épaules de Jean sont plus larges que les miennes. 11. Il est moins difficile de parler à votre tante qu'à la mienne. 12. Les voyant occupés à travailler je leur ai donné la montre de Jean et la vôtre. 13. Voici une plume et de l'encre; maintenant pleurez de toute votre force. 14. Tout à coup sa plume et la mienne se sont cassées. 15. Jean est tombé mais Jeanne n'est pas tombée. 16. Donnez-moi ma boîte ou la vôtre. 17. N'avez-vous pas d'encre noire? 18. J'ai de l'encre et des plumes, cependant mon travail est difficile; et le vôtre? 19. Il leur donnera du pain, et de la crème. 20. Voici de l'eau pour vos vaches et les nôtres.

Le Petit Poucet. Part V.

Literal Version.—They followed him and he led them as far as their house, by the same way that they had

come into the forest. They did not dare at first to enter, but they put themselves all against the door, in order to listen-to that which said their father and their mother.

In the moment that the woodcutter and the woodcutteress arrived at their own house, the lord of the village to them sent ten crowns, which he to them owed there was long time, and of which they did not hope anything more. This to them gave again the life, for the poor people were dying of hunger. The woodcutter sent upon the hour his wife to the butcher's shop. As it was long time that she had not eaten, she bought three times more of meat than it was necessary of it for the supper of two persons. When they were satisfied the woodcutter's wife said: "Alas! where are now our poor children? They would make good cheer of that which to us remains there. But also, William, it is thou who hast wished to lose them. I had told you well that we would repent of it. What are they doing now in that forest? Alas! Perhaps the wolves have already eaten them! Thou art very inhuman to have lost thus thy children."

Free Version.—They followed him, and he led them to their house, by the same way that they had come to the forest. At first they did not dare to enter, but they all stood against the door to listen to what their father and mother were saying.

At the moment when the woodcutter and his wife got home, the lord of the village sent them ten crowns which he had owed them for a long time, and of which they had no longer any hope. This renewed their strength, for the poor people were dying of hunger. The woodcutter sent his wife immediately to the butcher's. As it was long since she had eaten she ordered three times as much meat as was necessary for the supper of two persons.

When they were satisfied the woodcutter's wife said : " Alas ! Where are our poor children now ? They would make good cheer out of what remains there. But remember, William, it is you that wanted to lose them. I told you well that we would repent of it. What are they doing now in that forest ? Alas ! perhaps the wolves have already eaten them. You are heartless indeed to have thus lost your children."

Notes.—*Jusque* is a very useful word meaning *up to*—*jusqu'ici* = up to here ; *jusqu'à ma maison* = as far as my house ; *jusqu'alors* = up till then ; *jusqu'à ce moment* = up to this moment ; *il l'aida jusqu' à ce qu'il pût nager* = he helped him till he was able to swim ; *jusque là* = up to there.

Tout = all. Its feminine is *toute*. Plural masculine is *tous*, plural feminine *toutes*.

Ne . . . plus [instead of *ne . . . pas*] means *no longer*. *Il ne fume plus* = he no longer smokes. *Elle ne l'aime plus* = she no longer loves him. In the same way *ne . . . jamais* means *never*. *Il ne fume jamais* = he never smokes. *Elle ne l'a jamais aimé* = she never loved him.

N'avait mangé and *n'en fallait*. The negative *ne* here is peculiar. There is no complete negation at all, but there is a negative feel about the sentence. *It was long since they had eaten* ; there is here an implication of not eating which warrants the *ne* without being strong enough to demand the *pas*. The same construction is found in certain comparisons where a negation lies hidden ; he's cleverer than you think = *il est plus habile que vous ne pensez*.

Chez eux. *Chez* is usually given as meaning *at the house of*. *Chez mon oncle* = at my uncle's house ; *chez soi* = at one's own house, and therefore *at home*. The derivation of the word favours this rendering, for it comes

from *casa* the Latin word for a cottage. But the word is often used in a wider sense meaning *among*. *Chez les savants* = among learned men; *chez les princes* = among princes. There is a book written about Ireland called *Chez Paddy*. The important thing to remember is that *chez* is really a preposition, and cannot be used unless followed by a noun or pronoun.

Dont is a pronoun meaning of *which* or *whose*. *L'habit dont la poche était déchirée* = the coat the pocket of which was torn. *L'homme dont la main était coupée* = the man whose hand was cut.

Exercise 19.

1. Ceci est bon, cela est mauvais. 2. Ma maison est meilleure que celle du bûcheron. 3. De ces deux livres celui-ci durera plus longtemps que celui-là. 4. Elle est plus jolie que vous ne pensez. 5. Chez ma tante il y a deux petits garçons. 6. Il y avait un homme qui demeura dans notre rue pendant une année. 7. Vous voilà encore. 8. Il y a là deux fleuves; celui-ci est large, celui-là est long. 9. Cela leur a donné grand plaisir. 10. Nous achèterons deux fois plus de lait que nous n'en avons. 11. Les garçons se mirent contre les deux portes; celle-ci était verte, celle-là était jaune. 12. Hélas, où sont mes pauvres enfants maintenant? ceux-ci sont pauvres, ceux-là sont heureux. 13. Nous ne serons plus jamais heureux. 14. Voilà ce que j'ai pour souper. 15. Voici l'habit dont la manche est déchirée. 16. Il y avait quatre enfants, dont les loups mangèrent deux. 17. Je vous ai dit que vous vous en repentiriez. 18. Chez les Français il y a d'habiles soldats dont le général X. (est un.) 19. Quand on rentre chez soi, on est las. 20. Ne craignez rien; nous nous occuperons à travailler.

Le Petit Poucet. Part VI.

Literal Version.—The woodcutter impatiented himself at the end; for she said over more than twenty times that they would repent of it, and that she had well said it. He threatened to beat her if she did not silence herself. It is not that the woodcutter was not perhaps still more sorry than his wife, but that she was breaking to him the head, and that he was of the humour of many other people who like much the women who speak well, but who find very importunate those who have always spoken well.

The woodcutter's wife was all in tears: "Alas! where are now my children, my poor children?" She said it one time so loud that the children who were at the door, having heard it, began to cry all together: "Here we are; here we are!" She ran quickly to open to them the door, and said to them in kissing them: "How I am glad of to see you again, my dear children! You are very tired and you have indeed hunger; and thou Peter, how behold thee dirtied; come that I clean thee." This Peter was her oldest son, whom she loved more than all the others, because that he was a little red, and that she was a little red.

Free Version.—The woodcutter lost his temper at last; for she repeated more than twenty times that they would repent of it, and that she had said so. He threatened to beat her if she did not hold her tongue. The trouble was not that the woodcutter was not even more sorry than his wife, but that she deafened him, and that he was like many other people who like women who speak well, but who find those women very troublesome who have always told you so.

The woodcutter's wife was all in tears: "Alas! where

are my children now; my poor children?" She said this once so loud that the children who were at the door, having heard it, began to cry all together: "Here we are; here we are!" She ran quickly to open the door to them, and said to them while kissing them: "How glad I am to see you again, my dear children! You are very tired and very hungry; and you, Peter, how dirty you are; come that I may clean you." This Peter was her oldest son, whom she loved more than all the others, because he was somewhat red haired, and so was she.

Notes.—*Lui rompre la tête* = to split the head to him (i.e., by her incessant talking).

Disent bien . . . bien dit. There is a play upon the words here that cannot well be expressed in English.

L'ayant entendu. This is translated *having heard it* (i.e., her saying *hélas*, etc.). How do we know it does not mean *having heard her*? The answer is, because in that case *entendu* would have to agree with the direct object and would be *entendue*. Therefore *l'ayant* = *le ayant* not *la ayant*.

To be hungry is in French *to have hunger* = *avoir faim*. So *to be thirsty* is *to have thirst* = *avoir soif*.

Que je suis bien aise! This is the usual way of expressing exclamations with verbs. How blue the sky is! = *que le ciel est bleu!* How good you are! = *que vous êtes bon!* What a pretty road this is! = *que cette route est belle!* (*Pierrot* diminutive of Peter also means *Clown*.)

Exercise 20.

1. L'homme qui s'impatiente n'est pas sage. 2. A qui est cette île? 3. Il s'avança vers la table sur laquelle il trouva une plume. 4. Quand il se fut avancé jusqu'à l'église il eut peur. 5. Que je suis aise d'apprendre

votre secret ! 6. Voilà l'église dans laquelle j'étais heureux parceque j'étais sage. 7. Il blâma l'oreille dont il l'avait écouté. 8. Il s'avança jusqu'à l'île. 9. Les sages et les bons n'ont jamais peur. 10. Que ses dents sont blanches ! 11. Quoi ! Etes-vous aise de les revoir ? 12. L'île que j'ai vue a un secret. 13. Il y a une histoire d'un homme qui perdit tout ce qu'il avait. 14. L'homme dont l'oreille fut déchirée a été vu dans l'église (on a vu dans l'église l'homme dont, etc.). 15. L'homme redit ses mots plus de dix fois. 16. Les soldats avaient bien faim, mais ils n'avaient pas peur. 17. Chez le prince il y a des hommes sages (il y a des savants). 18. Voici la rue dans laquelle je travaille. 19. Cette île est plus grande que celle dont vous avez parlé. 20. Il courut vite lui ouvrir la porte, car elle se hâtait d'entrer.

Le Petit Poucet. Part VII.

(We shall henceforth confine ourselves to one rendering. Where any difficulty is likely to arise we shall put the literal rendering *after* the free rendering and within brackets.)

They sat down at table and ate with an appetite that gave pleasure to the father and the mother, to whom they related the fright they had had in the forest, speaking almost always all at once. These good people were delighted to see their children with them again, and this joy lasted as long as the ten crowns lasted. But when the money was spent they fell back into their former trouble, and resolved to lose them again; and in order not to fail in their purpose (miss their blow) to lead them much farther away than the first time.

They could not speak of this so secretly but that Hop-o'-my-thumb heard (so secretly that they were not heard by Hop-o'-my-thumb), and laid his account to get out of the

affair as he had already done ; but although he got up very early to gather little stones, he could not manage his point (come to end), for he found the door of the house double locked (locked with a double turn). He did not know what to do ; when the woodcutter's wife having given to each of them a bit of bread for breakfast he thought he would be able to use (to serve himself with) his bread in place of stones by casting it in crumbs along the ways by which they would pass ; he crammed it then into his pocket.

Notes.—*Se servir de* is a very useful idiom meaning to make use of. *Je me sers de savon* = I use soap. *Vous servez-vous d'une plume ?* = do you use a pen? *Voilà ma plume.* *Vous voulez-vous en servir ?* = There is my pen. Will you use it? *Il s'en est servi* = he has used it. *J'avais cinq livres.* *Elles s'en sont servies* = I had five books. They used them.

Exercise 21.

1. Rien ne faisait plaisir au père et à la mère. 2. Chacun raconte son histoire. 3. Personne n'a vu madame une telle. 4. Quelqu'on s'est servi de mon livre. 5. La rousse donna à chacun un morceau de pain. 6. Les enfants d'autrui ont faim. 7. Nous donnerons un écu à chaque enfant. 8. Nulle femme n'aime un tel homme. 9. Quiconque (qui que ce soit qui) arrivera ¹ aura beaucoup à faire. 10. Le rousseau frappera quiconque il n'aime pas. 11. Tout est perdu, mais personne n'est tué. 12. Chacune de ces dames a une belle maison en Angleterre. 13. Nulle femme sage ne dépensera tout son argent. 14. Avez-vous beaucoup de boîtes dans votre chambre ?

¹ Note the greater accuracy of the French here in using the future where we use the present. Where we only mean the future, the French express it.

Je n'en ai pas. 15. Si vous n'avez pas de boîtes, en voici. Vous vous en servirez. 16. Je cherche ma joie dans la joie d'autrui. 17. N'y a-t-il personne dans la maison? 18. On dit que ces bonnes gens étaient ravis de revoir leurs enfants. (*Gens* has the peculiarity of making adjectives *before* it fem., and *after* it mas.) 19. Il dit qu'il n'a vu personne. 20. Tout le monde a le livre qu'elle a acheté dans la ville.

Le Petit Poucet. Part VIII.

The father and mother led them into the thickest and darkest part of the forest; and when they were there they gained a by-way, and left them there. Hop-o'-my-thumb did not trouble himself much about it because he thought to retrace his way easily by means of his bread which he had scattered everywhere that he passed (had sown everywhere where he had passed) but he was much surprised when he could not find a single crumb of it; the birds had come and eaten it all (the birds were come that had eaten all.)

There they were then much distressed; for the more they walked the more they went astray and buried themselves in the forest. Night came and there arose a great wind which caused them frightful terrors. They thought they heard nothing on all sides but the howling of wolves coming to them to eat them. They did not dare almost to speak to each other nor to turn their heads. There came on a heavy rain which pierced them to the bone; they slipped at each step and fell in the mud from which they got up all dirty not knowing what to do with their hands.

Notes.—Remember that *beaucoup* cannot have another adverb to make it stronger. *Beaucoup* means in itself *very much*; but if you want particularly to make it

strong you may repeat the word and say *beaucoup*, *beaucoup*; you must NOT say *très beaucoup* or *bien beaucoup*, or anything like that.

Survint. The *sur* of this word carries the idea of "in addition." Thus, to all their other troubles was added the rain.

Exercise 22.

(a) Dix mille (et)¹ un. (b) Trois cent vingt-sept. (c) Dix-huit mille cinq cent quatre. (d) Un million cent un. (e) Quatre cent trente-sept mille six cent dix. (f) Dix-neuf mille huit cent quatre-vingt-seize. (g) Quatre millions huit cent trente-six mille neuf cent quatre-vingt-sept. (h) Soixante et un. (i) Quatre-vingt-dix-huit. (j) Mille. (k) Quatre cents. (l) Cinquante mille. (m) Soixante mille soixante. (n) Soixante et onze mille soixante et onze. (o) Quatre-vingt-trois mille cent quatre-vingts. (p) Seize mille. (q) Mille trois cent trente et un. (r) Trois cent trente-trois mille trois cent trente-trois. (s) Neuf cent quatre-vingt-dix-neuf mille neuf cent quatre-vingt-dix-neuf. (t) Quatre cent mille quarante.

Le Petit Poucet. Part IX.

Hop-o'-my-thumb climbed to the top of a tree to see if he could not discover something; having turned his head in all directions he saw a little light, as of a candle, but (which was) far beyond the forest. He came down from the tree, and when he was on the ground he no longer saw anything; this dismayed him. However, having walked for some time with his brothers in the direction

¹ The *et* is usually left out, though *The Thousand and One Nights* is written *Les mille et une Nuits*.

in which he had seen the light he saw it again while (they were) coming out of the wood.

At last they reached the house where this candle was, not without many fears; for often they lost sight of it (lost it from view), which happened every time that they went down into hollows (into some deep places). They knocked at the door and a good woman came to open to them. She asked them what they wanted. Hop-o'-my-thumb told her they were poor children who had lost themselves in the forest, and (who) asked a bed for pity's sake (asked to sleep by charity). This woman seeing them all so pretty, began to weep and said to them: "Alas, my poor children, whither have you come? Do you know, indeed, that this is here the house of an ogre who eats little children?"

"Alas, madam," replied Hop-o'-my-thumb to her, trembling with all his might, as well as his brothers, "what shall we do? It is very certain that the wolves of the forest will not fail to eat us this night if you will not take us into your house, and, that being so, we prefer (love better) that it be the master of this house who eats us; it may be that he will have pity upon us, if you are kind enough to beg it of him (if you will well to pray it of him)."

Notes.—*Qui tremblait.* It is very common in French to translate the present participle used as an adjective by *qui* and a verb. Thus: Sleeping dogs = *chiens qui dorment*; the laughing man = *l'homme qui rit*; the leaning house = *la maison qui penche*.

Monsieur. This is a very useful but very troublesome word. When used in addressing a person it means *sir*, but when used by itself as a noun it means *gentleman*. *Ce monsieur* = this gentleman. *J'ai vu trois messieurs* = I saw three gentlemen. There is a word *gentilhomme*

which also means *gentleman*, but only in the sense of *well-born, man of family, nobleman*. The ordinary word for gentleman is *monsieur*.

Monsieur often means *this gentleman* without using *ce*. If we speak to a man about his friend who is present but whom we do not know we refer to him as *monsieur*. *Vous pensez ainsi, et monsieur?* = you think thus, and what does this gentleman think? A landlord will say to his servant: *Faites monter monsieur* = show this gentleman upstairs.

The lady of a house speaks to her servants about her husband as *monsieur*. This is why Hop-o'-my-thumb calls the ogre *monsieur*.

Exercise 23.

1. Nous avons la lumière de quatre-vingt-treize chandelles. (*Bougie* is usual word for candle.) 2. Il heurta à la porte de la bonne femme à onze heures du soir. 3. Il leur a dit qu'ils étaient d'habiles garçons qui s'étaient perdus pour la première fois. 4. Ils ont vu le treizième loup dans la forêt. 5. A quelle heure sont-ils venus à la maison de l'ogre? 6. A sept heures et demie il vit une lueur loin par delà la maison. 7. A cinq heures précises il revit la lueur. 8. Toutes les fois qu'il tremblait il vit la lumière de cette chandelle. 9. Ayant marché quelque temps il trouva la sixième lumière, et se mit à pleurer. 10. Elle aime mieux six heures trente-cinq du matin. 11. Il est bien certain qu'elle arrivera vers les dix heures. 12. A minuit il ne vit plus rien. 13. (Pour) Cette fois j'aurai pitié de vous. 14. La bonne femme qui vint leur ouvrir est arrivée non sans bien des frayeurs. 15. Ma première maison n'était pas si bonne que ma seconde. 16. Le onzième¹ loup qu'il vit fut perdu dans la forêt.

¹ Before onze, onzième, huit, huitième the *e* or *a* of the article is not elided.

17. Du haut du vingt et unième arbre il descendit. 18. A midi il a tourné la tête de tous côtés pour être bien certain (sûr) que les loups étaient tués. 19. Cela étant, nous serons ici à cinq heures quarante. 20. Hélas, monsieur, lui répondit le prince, tournant la tête de tous côtés, je me suis perdu dans cette forêt.

Le Petit Poucet. Part X.

The Ogre's wife, who thought she could conceal them from her husband till the morning of the next day, let them enter and led them to warm themselves near a good fire; for there was a whole sheep on the spit for the Ogre's supper.

As they began to warm themselves they heard three or four great knocks strike on the door; it was the Ogre coming home (who was returning). Immediately his wife made them hide under the bed, and went and opened the door. The Ogre at first asked if supper was ready and the wine drawn (and if one had drawn some wine), and immediately sat down to table. The sheep was still quite raw (bleeding), but it seemed to him only the better for it. He sniffed to the right and left, saying that he smelt raw meat (flesh).

"It must be," said his wife to him, "the calf which I have just dressed that you smell."

"I smell raw meat, I tell you once again," replied the Ogre, looking askance at his wife, "and there is something here that I do not understand." Saying these words he got up from the table and went straight to the bed.

"Ah," said he, "this then is how you wish to cheat me, wretched woman! I don't know what keeps me from eating you too (to what it holds that I do not eat thee also); it is lucky for you (it takes well to thee

of it) that you are an old beast. Here is game which comes to me very opportunely to entertain three ogre friends of mine (three ogres of my friends), who are to come to see me one of these days."

Notes.—*Alla ouvrir* = went to open. This is the literal meaning, but she did more than go to open; she actually opened. This is why we put it into English *went and opened*.

Je viens d'habiller = I come from dressing. Therefore the dressing is this moment finished; so we translate it "I have just dressed". She *had* just dressed would be *elle venait d'habiller*. You have just spoken = *vous venez de parler*. They had just dined = *ils venaient de dîner*.

A corresponding idiom is *I go to do something*. If you are at this moment on your way to do something then you are about to do it, or on the point of doing it. Thus *je vais faire quelque chose* = I go to do something, or I am about to do something. *Je vais partir* = I am just going to set out. *Elle va la laver* = she is about to wash it. *Vous allez vous égarer* = you are about to lose yourself.

But suppose you say: *I am going to bed to-night*, it will not do to say *je vais me coucher ce soir* unless you are just on the way to bed. In this case you use the verb *devoir* and say *je dois me coucher ce soir*. *Devoir* means *to owe*; but there is no moral obligation implied in this idiom; it simply means that in the ordinary course of things you intend to do something. Thus the Ogre's friends intended to come to see him but *doivent venir* does not mean that they *had to*.

When obligation is implied we use the verb *falloir*. Il faut que vous alliez = it is necessary that you go, or you must go. The Ogre's wife says *it must be the calf*, etc,

I must go to bed is *il faut que j'aille me coucher*. My friends must come to see me = *il faut que mes amis viennent me voir*. You will observe that after *faut* the verbs have a peculiar form. This will be treated of in next lesson.

Exercise 24 (a).

1. The twenty-second of December. 2. It is not fine weather at Christmas. 3. In the month of May the weather will be fine. 4. He has worked the whole day. 5. He will work every day. 6. Spring is the finest of the four seasons. 7. Francis the First gained nothing that time. 8. Charles the Second was very fond of his pleasures. 9. He will come here every morning. 10. There are seven days in the week, and four weeks in a month. 11. I shall return on Christmas day. 12. Easter week was very sad for him. 13. He gave it to me on the thirtieth of August eighteen hundred and ninety-nine. 14. Soldiers have a holiday on Sundays. 15. In summer we have fruits, but in spring we have beautiful flowers. 16. James the Second, King of England, lived for a long time in France. 17. We have had a very happy evening. 18. The weather is bad this week. 19. The first day of the year is called New Year's day. 20. February is a very sad month.

Exercise 24 (b).

1. En été l'ogre flairera, disant qu'il sent la chair fraîche. 2. Tous les jours les garçons tremblaient de toute leur force. 3. L'ogre se lève de table tous les matins à neuf heures. 4. Au jour de l'an, trois de mes amis heurtèrent à ma porte. 5. En hiver elle le menait se¹ chauffer auprès d'un bon feu. 6. Je dois avoir congé

¹ This *se* may be omitted since *chauffer* depends on *menait*.

le trois avril. 7. A-t-on tiré du vin? demanda l'ogre, en regardant sa femme de travers. 8. Tous les soirs en hiver il allait droit au lit à dix heures précises. 9. En printemps le bûcheron travaille toute la journée et tous les jours. 10. Pour les petits garçons le samedi est le jour le plus heureux de la semaine. 11. Je viens de passer ici la matinée avec mes amis. 12. Pourquoi ne vous mangerai-je aussi? demanda l'ogre. 13. Voilà quelque chose que je n'aime pas. (Il y a ici quelque chose que je n'aime pas.) 14. Ce soir-là les garçons se cachèrent sous le lit de l'ogre. 15. Venait-elle de tirer du vin quand l'ogre revint? 16. Il marcha à droite et à gauche en flairant. 17. Je vous dis encore une fois que je sens un mouton entier, dit l'ogre. 18. Ce gibier que voilà vient bien à propos car mes amis seront ici sur l'heure. 19. Elle crut d'abord qu'elle pourrait le cacher à son mari. 20. Voilà le veau que vous venez de sentir, et que vous allez manger.

Exercise 25 (a).

1. Drunk, believed, increased, owed, had, read, moved, been able, known, concealed, seen. 2. That he might come. 3. That we might beat. 4. That it may be necessary. 5. He drank. 6. Thou art running. 7. It was worth. 8. They hold. 9. We shall send. 10. It will fall due. 11. That he may sleep. (Let him sleep.) 12. What are you doing there. 13. It was necessary. 14. Hated. 15. Flourishing (literally, as a flower flourishes), flourishing (metaphorically, as a city or a person flourishes.) 16. She has shone. 17. Thou placest. 18. That he might read. 19. Injured. 20. I follow them.

Exercise 25 (b).

1. Aille, ailles, aille ; allions, alliez, aillent. 2. Conclurai, concluras, conclura ; conclurons, conclurez, concluront. 3. Vienne, viennes, vienne ; venions, venez, viennent. 4. Meurs, meurs, meurt ; mourons, mourez, meurent. 5. Ecrivisse, écrivisses, écrivît ; écrivissions, écrivissiez, écrivissent. 6. Peux (*puis* is sometimes used), peux, peut ; pouvons, pouvez, peuvent. 7. Allasse, allasses, allât ; allassions, allassiez, allassent. 8. Doive, doives, doive ; devions, deviez, doivent. 9. Meus, meus, meut ; mouvons, mouvez, meuvent. 10. Dois, dois, doit ; devons, devez, doivent. 11. Fasse, fasses, fasse ; fassions, fassiez, fassent. 12. Vécus, vécus, vécu ; vécûmes, vécûtes, vécurent. 13. Verrai, verras, verra ; verrons, verrez, verront. 14. Vois, vois, voit ; voyons, voyez, voient. 15. Crois, crois, croît ; croissons, croissez, croissent. (Note the absence of the circumflex in plural, because it is absent in present participle.) 16. Crois, crois, croît, croyons, croyez, croient. 17. Veux, veux, veut ; voulons, voulez, veulent. 18. Connais, connais, connaît ; connaissons, connaissez, connaissent. 19. Envoie, envoies, envoie ; envoyions, envoyiez, envoient. 20. Hais, hais, hait ; haïssons, haïssez, haïssent. (Note diæresis from present participle.)

Exercise 25 (c).

Infinitive Present.

être, *to be*.

Infinitive Present.

avoir, *to have*.

Participle Present.

étant, *being*.

Participle Present.

ayant, *having*.

Participle Past.

été, *been*.

Participle Past.

eu, *had*.

Indicative Present.

je suis, *I am*.
tu es.
il (*or elle*) est.
nous sommes.
vous êtes.
ils (*or elles*) sont.

Indicative Present.

j'ai, *I have*.
tu as.
il (*or elle*) a.
nous avons.
vous avez.
ils (*or elles*) ont.

Imperfect.

j'étais, *I was*.
tu étais.
il (*or elle*) était.
nous étions.
vous étiez.
ils (*or elles*) étaient.

Imperfect.

j'avais, *I had*.
tu avais.
il (*or elle*) avait.
nous avions
vous aviez.
ils (*or elles*) avaient.

Preterite.

je fus, *I was*.
tu fus.
il (*or elle*) fut.
nous fûmes.
vous fûtes.
ils (*or elles*) furent.

Preterite.

j'eus, *I had*.
tu eus.
il (*or elle*) eut.
nous eûmes.
vous eûtes.
ils (*or elles*) eurent.

Future.

je serai, *I shall be*.
tu seras.
il (*or elle*) sera.
nous serons.
vous serez.
ils (*or elles*) seront.

Future.

j'aurai, *I shall have*.
tu auras.
il (*or elle*) aura.
nous aurons.
vous aurez.
ils (*or elles*) auront.

Conditional Present.

je serais, *I would or should* *be.*

tu serais.

il (*or elle*) serait.

nous serions.

vous seriez.

ils (*or elles*) seraient.

Conditional Present.

j'aurais, *I would or should* *have.*

tu aurais.

il (*or elle*) aurait.

nous aurions.

vous auriez.

ils (*or elles*) auraient.

Subjunctive Present.

que je sois, *that I may be or* *that I be.*

que tu sois.

qu'il (*or qu'elle*) soit.

que nous soyons.

que vous soyez.

qu'ils (*or qu'elles*) soient.

Subjunctive Present.

que j'aie, *that I may have or* *that I have.*

que tu aies.

qu'il (*or qu'elle*) ait.

que nous ayons.

que vous ayez.

qu'ils (*or qu'elles*) aient.

Subjunctive Imperfect.

que je fusse, *that I might be.*

que tu fusses.

qu'il (*or qu'elle*) fût.

que nous fussions.

que vous fussiez.

qu'ils (*or qu'elles*) fussent.

Subjunctive Imperfect.

que j'eusse, *that I might have* *or that I had.*

que tu eusses.

qu'il (*or qu'elle*) eût.

que nous eussions.

que vous eussiez.

qu'ils (*or qu'elles*) eussent.

Imperative.

sois, *be (thou).*

soyons, *let us be.*

soyez, *be (you).*

Imperative.

aie, *have (thou).*

ayons, *let us have.*

ayez, *have (you).*

Le Petit Poucet. Part XI.

He pulled them from under the bed one after the other. These poor children went on their knees begging

pardon from him ; but they had to do with (had affair with) the cruellest of all the ogres, who, far from having pity was devouring them already with his eyes, and said to his wife that they would make dainty morsels when she had made a nice sauce for them.

He went and took a big knife ; and approaching those poor children he sharpened it on a long whetstone which he held in his left hand. He had already seized one of them when his wife said to him : “ What are you going to do just now (what do you wish to do at the hour which it is) ? Will you not have time enough to-morrow ? ”

“ Hold your peace,” replied the Ogre “ they will be the more tender (the further ‘ gone ’) for it.”

“ But you have still so much meat there,” answered his wife ; “ there is a calf, two sheep, and the half of a pig.”

“ You are right,” said the ogre, “ give them a good supper, so that they may not get thin, and go and put them to bed (lead them to sleep).”

The good woman was overcome with joy, and brought them a good supper ; but they were not able to eat, so overwhelmed were they by fear (so much they were seized with fear). As for the Ogre he set him again to drink, delighted to have something with which to entertain his friends so well. He drank a dozen swigs more than usual, which went a little to his head and made him go to bed.

Notes.—*Avoir raison* = to be right. He was right = *il avait raison*. They (f.) will be right = *elles auront raison*. You are right = *vous avez raison*. *De quoi* = wherewithal. *Avez-vous de quoi manger ?* = have you anything to eat (wherewithal to eat) ?

Exercise 26 (a).

1. Let us suppose that he will succeed. 2. It is important that you should keep this secret. 3. It follows from that that you are wrong. 4. People want a poor man to be without fault. 5. I was not aware that she was mad. 6. England expects every man to do his duty. 7. I see nothing there to hurt you. 8. I am the only one who knows you. 9. The youngest boy has gained a prize. 10. He is the youngest (of all those who have gained prizes) who has gained a prize. 11. I shall do nothing unless you pay me in advance. 12. Thou hast left me my life in order that it may serve thee. 13. Is it not fair that we defend our rights? 14. Do you think he will come? 15. I doubt if you will succeed in that affair. 16. Eloquent as is that orator he is not attended to because he is not respected. 17. Poets must have been very rare in your century. 18. One would think, to see your uneasiness, that you (f.) were still alive. 19. Have you difficulty in conceiving that the good qualities of a man depend upon others which are bad. 20. God be praised!

Exercise 26 (b).

1. Si deux et cinq font sept, quatre et dix font quatorze. 2. Il ne savait si elle était morte. 3. Le premier qui entrera dans cette chambre trouvera la montre. 4. Je dois aller à sa maison. 5. Il faut que cet homme aille au lit (aille se coucher). 6. Il se remit à boire afin qu'il fût heureux. 7. Il travaille quoiqu'il soit las. 8. Est-il évident qu'il ait parlé? 9. Il est évident qu'il a parlé. (Note the doubt in 8, the certainty in 9.) 10. Il est venu afin qu'il mange la viande (or il est venu manger la viande). 11. Qu'on le punisse. 12. Il habille¹

¹ The more usual word is *apprêter*.

le mouton de sorte qu'il puisse régaler ses amis. 13. Que la viande reste jusqu'à ce qu'elle soit plus mortifiée (avancée). 14. Il n'est pas heureux quoiqu'il ait de quoi régaler ses amis. 15. Elle cache les enfants avant que l'ogre revienne. 16. Elle vient d'habiller un cochon de façon que l'ogre soit heureux. 17. Que Jean soit puni à moins qu'il ne soit sage. 18. Avant qu'il vienne je dois aiguiser son long couteau. 19. Elle venait de cacher les garçons avant que l'ogre fût arrivé. 20. Bien que je sois pauvre, je travaillerai jusqu'à ce que je sois riche.

Le Petit Poucet. Part XII.

The Ogre had seven daughters who were still only children. Those little ogresses had all very fine complexions since they ate raw flesh like their father; but they had little eyes, gray and quite round, crooked noses and very big mouths, with long teeth very sharp and very far apart from one another. They were not yet very cruel; but they gave great promise (they promised much) for already they used to bite little children in order to suck their blood.

They had been put to bed early, and they were all seven in a big bed, having each a crown of gold upon her head. There was in the same room another bed of the same size; it was in this bed that the Ogre's wife put the seven little boys to sleep; after which she went to bed beside her husband.

Hop-o'-my-thumb who had observed that the Ogre's daughters had crowns of gold upon their heads, and who was afraid lest (some) remorse might seize the Ogre at not having cut their throats that very night, got up towards the middle of the night and taking his own and his brothers' bonnets he went gently and put them on the heads of the Ogre's seven daughters, after having

removed their crowns of gold which he put on his own and his brothers' heads, in order that the Ogre might take them for his daughters and his daughters for the boys that he wished to kill. The thing succeeded as he had thought; for the Ogre having awakened at midnight regretted that he had put off till next day what he could carry out that night. He sprang then briskly out of bed, and taking his big knife: "Let us see," said he, "how our little rascals are; do not let us make two jobs of them (do not let us make of them at two times)".

Note.—*Comment se portent.* *Se porter* means to bear oneself. The interrogative form therefore *comment vous portez-vous ?* is the French equivalent for *how d'ye do ?*

Exercise 27 (a).

1. My old (former) teacher has given me something to do. 2. A common soldier is not always a plain (simple) man. 3. He is nothing but a downright scoundrel. 4. King Harold was at once a great man and a tall one. 5. It is a true story. 6. It is a downright story (lie). 7. There is a tiresome story-teller. 8. That is a dark deed. 9. Nero was a cruel emperor. 10. He has made a mistake there. 11. She has sent me a miserable (paltry) present. 12. We have only one bottle full of wine. 13. He has had a new hat made (for himself). 14. The sad boy drank what you left for him. 15. He spoke to me of certain affairs in which he is interested. 16. In the dead of winter he always washes with cold water. 17. A great man is sometimes a little man but never a little-minded one. (Note that *petit* reverses the rule and has its literal meaning when it comes first.) 18. It is the result of pure accident. 19. There is a poor actor who has plenty of money. 20. We have a perfect mimic in our class.

Exercise 27 (b).

1. Ils lui faisaient suivre le long chemin. 2. J'irai voir comment il se porte. 3. Il lui a envoyé un livre cher. 4. Cendrillon était la fille aimable de sa famille. 5. Ses sœurs aînées la faisaient travailler. 6. Pierre remplit ses poches de petits cailloux noirs. 7. On dit que le pain français est meilleur que le pain anglais. 8. Une maison humide n'est pas assez bonne pour moi. (Note that *assez* always comes before the adjective, not after as in English.) 9. Ils lui feront couper du pain. 10. La boîte cassée se trouvait sur la table dans la chambre jaune. 11. Cet orateur honnête et éloquent parlera pour les soldats français. 12. Il a laissé tomber la maison ronde. 13. Cet ogre formidable a tué toutes ses innocentes filles. 14. C'est un pauvre ogre celui qui ne peut manger ses amis. 15. Ma pauvre petite amie a perdu sa mère (she is not necessarily *poor* in the literal sense). 16. Je laisserai faire ce qu'il voudra au garçon pauvre. 17. Le savant docteur (*médecin* is confined to medical doctors) a écrit un livre long, important et ennuyeux. 18. Où la faites-vous aller? 19. La maison ruinée se trouvait sur la colline verte. 20. Il faut faire faire un chapeau pour le garçon.

Le Petit Poucet. Part XIII.

Then he mounted, groping his way, to the room of his daughters, and approached the bed where lay (were) the little boys all asleep except Hop-o'-my-thumb who was very frightened when he felt the Ogre's hand feeling his head as he had felt that of all his brothers. The Ogre (who) felt the crowns of gold: "Truly," said he "I was going to do a fine job there; I see clearly that I drank too much last night".

Then he went to his daughters' bed, where, having felt the little boys' bonnets: "Ah, there they are," cried he, "our fine fellows; let us do the work properly". Saying these words he cut without hesitation the throat of each of his seven daughters (cut the throat to his seven daughters). Much pleased with this expedition, he went to bed again beside his wife.

As soon as Hop-o'-my-thumb heard the Ogre snoring, he roused his brothers and told them to dress themselves quickly and follow him. They went down softly into the garden and jumped over the walls. They ran almost all night, trembling all the time (always), and without knowing where they were going.

The Ogre, having awakened, said to his wife "Go away up there and dress those little rascals of last night."

The Ogress was much astonished at the kindness of her husband, not guessing at the manner in which he meant that she should dress them, and thinking that he was ordering her to go and put their clothes on them. She went upstairs (mounted on high) where she was much surprised when she saw her seven daughters with their throats cut and swimming in their blood.

Exercise 28.

1. Quoi, répétez-vous ce qu'il a dit? 2. Il jette toujours ses fardeaux sur moi. 3. Ils mènent les chevaux à l'eau. 4. L'ogre suçait le sang de petits enfants. 5. Il faut que je répète ce que vous avez dit. 6. Songeant à ce qu'a dit mon ami, je jette son cadeau par terre. 7. Que dites-vous? 8. Qu'en dites-vous? 9. Les soldats français chargeaient. 10. Quel homme pouvait le faire? 11. Que faire? 12. Ce que j'ai écrit, je l'ai écrit. 13. Le pauvre Pierre a beau semer ses

miettes de pain. 14. Il faut oublier ce qui est fait. 15. Vous avez beau sucer, il n'y a rien à sucer. 16. En avançant vers la maison il songeait à ce qu'il fallait dire. 17. Comment appelez-vous ce joli petit garçon (qu'appelez-vous, etc.)? 18. Je jetterai ma langue aux chiens. 19. Je pense qu'il a tort. Qu'en pensez-vous? 20. Qu'elle répète son histoire.

Le Petit Poucet. Part XIV.

She began by fainting, for that is the first resource that almost all women find in such circumstances (in similar contingencies). The Ogre, fearing that his wife was too long in doing the business with which he had charged her, went upstairs to help her. He was no less astonished than his wife when he saw that frightful sight. "Ah! what have I done there?" cried he. "They shall pay me for it, the scoundrels, and at once."

He immediately threw a jugful of water in his wife's face (nose); and having brought her round (caused her to come back), "Give me quickly my seven league boots," he said to her, "so that I may go and catch them."

He set out (put himself in the country) and after having run very far on all sides, he came at last to the road on which were walking those poor children, who were not more than a hundred steps from their father's house. They saw the Ogre going from mountain to mountain, and crossing rivers as easily as he would have done the smallest brook. Hop-o'-my-thumb, who saw a hollow rock near where they were, hid his six brothers in it, and thrust himself in too, watching all the while what would become of the Ogre. The Ogre, who was very tired from the long way that he had gone in vain (for the seven league boots greatly weary their wearer (man)),

wanted to rest ; and, by chance, he went and sat down on the rock where the little boys had hidden themselves.

Note.—*De montagne en montagne.* A useful form in French. From town to town = *de ville en ville* ; from house to house = *de maison en maison* ; from month to month = *de mois en mois*.

Exercise 29.

1. Il le fait mal. 2. Elle se fourra aussitôt sous le rocher. 3. Vous lui jetterez aussitôt une potée d'eau dans le nez. 4. Par hasard elle la vit dans le parloir. 5. Ils étaient déjà près du logis de leur père. 6. Ils virent l'ogre qui venait rapidement de rivière en rivière. 7. Voilà ce qu'il a fait inutilement. 8. Je veux me reposer car je suis fort las. 9. Il faut que j'aille m'asseoir sur cette roche (ce rocher). 10. Vous le ferez vite au moins. 11. Il faut que vous fassiez la besogne dont il vous a chargé. 12. Montez en haut tout de suite pour lui aider. 13. Il parle froidement mais il agit gentiment. 14. Il demanda innocemment à l'ogre de s'asseoir sur la plus petite roche. 15. Après avoir tué ses filles l'ogre se mit en campagne pour attraper les garçons. 16. Je me trouve fort las du long chemin que j'ai fait. 17. J'ai marché quelquefois jusqu'à Paris. 18. Craignant que son mari ne fût mort elle s'est évanouie. 19. Donnez-moi vite mon long couteau afin que je tue les garçons. 20. Je parlerai bien et sagement aujourd'hui.

Le Petit Poucet. Part XV.

As he was overcome by fatigue he fell asleep after having rested some time, and came to snore so frightfully that the poor children were not less afraid than when he held his big knife to cut their throats. Hop-o'-my-thumb was less afraid of him, and told his brothers to make off

promptly for home whilst the Ogre was sleeping very soundly, and not to worry about him. They accepted (believed) his advice, and quickly reached home.

Hop-o'-my-thumb having come near the Ogre gently drew off his boots from him, and quickly put them on. The boots were very big and very broad; but as they were enchanted they had the gift of growing bigger or smaller according to the leg of him who wore them; so that they were as close-fitting (just) to his feet and his legs as if they had been made for him.

He went straight to the Ogre's house where he found his wife weeping near her butchered daughters. "Your husband," said Hop-o'-my-thumb to her, "is in great danger, for he has been taken by a band of robbers, who have sworn to kill him if he does not give them all his gold and all his silver. At (in) the moment when they were holding the dagger at his throat he saw me and begged me to come to warn you of the state in which he is, and to tell you to give me all that he has of value without keeping back any of it, because otherwise they will kill him without pity. As the thing is very pressing he made me take (has willed that I should take) his seven-league boots which you see (which behold), in order to make speed (diligence), and also in order that you might not think I am an impostor.

Exercise 30 (b).

27 PATERNOSTER ROW,
LONDRES, LE 14 *Mars*, 1901.

MESSRS. JARGEAU ET CIE.

Messieurs,

J'espère que vous avez reçu le livre que je vous ai envoyé samedi. J'ai quelques boîtes chez moi que je puis vous donner afin que vous me

renvoyiez les autres. Quelques doutes que vous ayez je vous assure qu'on vous payera l'argent quand vous le demanderez. C'est mon père qui l'a promis, et quelque fâché qu'il soit il ne manquera pas de payer.

Agréez, messieurs, mes salutations sincères,

JOHN SMITH.

Notes.—*Cie* is the contraction for *compagnie* = company. In giving the address at the top of letters to be sent abroad, it is always well to give the English form, for your foreign correspondent should copy it just as it stands. *Londres* is so well known an equivalent for London that it may stand. But in most other cases the English form of the name of a town should be used.

Le Petit Poucet. Part XVI.

The good woman, much frightened, gave him immediately all that she had; for this Ogre was none the less a good husband (did not leave of being very good husband) that (although) he ate little children. Hop-o'-my-thumb, then, being laden with all the Ogre's wealth returned to his father's house with it, where he was received with much joy.

There are many people who do not agree with this account (who do not remain agreed of this circumstance), and who maintain that Hop-o'-my-thumb never committed this theft from the Ogre; that in truth he had not scrupled to take his seven-league boots from him because he only used them to run after little children. These people maintain that they know it on good authority, and even that they have eaten and drunk in the wood-cutter's house. They maintain that when Hop-o'-my thumb had put on the Ogre's boots, he went to the court where he knew that they were in great anxiety about an army which was about two hundred leagues from there, and

about the issue of a battle that had been fought. He went, they say, to find the king and told him that if he wished, he would bring him news of the army before the end of the day. The king promised him a large sum of money if he managed it. Hop-o'-my-thumb brought news that very evening; and this first commission having made him known, he gained all that he wanted; for the king paid him exceedingly well for carrying his orders to the army; and a crowd of ladies gave him all that he wanted to have news of their lovers, and that was his greatest gain.

Exercise 31 (b).

THE ELMS, MARKET WREIGHTON,
HEREFORDSHIRE, LE 24 *Mai*, 1901.

MON CHER EDOUARD,

Ce que je vais vous dire est un grand secret. Il ne faut le dire à personne. Ma tante Marie m'a prié de faire une collection de tous les verbes irréguliers qui se trouvent dans le premier livre des *Fables* de La Fontaine sans en omettre un. Elle m'a promis cinq écus si j'en viens à bout. Avec cet argent nous pouvons acheter, vous et moi, tout ce qu'il nous faut pour l'expédition que nous avons si longtemps désirée. Je ferai mon possible pour finir cette collection demain afin que nous puissions partir samedi de bonne heure, avant que mon père ait le temps de découvrir notre dessein.

Quant à vous, pas un mot; je me fie à votre silence. Maintenant il faut cueillir ces bêtes de verbes; j'espère seulement que je n'en manquerai pas un, car la vieille dame est aussi juste qu'elle est bonne, et s'il manque un seul verbe, bon soir aux cinq écus.

Votre camarade dévoué,

JACK RUSHTON.

(*Translation of Passage on p. 123*).

It was necessary to follow this painful way to break branches and to gather in them the fire which my hands caused to spring from (the) pebbles. From the snows, with which winter whitened that shore, I painfully pressed out a dreary draught. Finally that cave and my deadly bow and fire, the kindly preserver of life, have at least alleviated the wants that I endure, but nothing has been able to cure my lamentable wound.

Le Petit Poucet. Part XVII.

There were some wives who charged him with letters for their husbands ; but they paid him so badly, and this amounted to so little, that he did not think it worth while to count in (include) what he gained in that way.

After having carried on for some time the office of messenger, and having amassed much wealth in it, he returned to his father's house, where it is impossible to imagine the joy they had at seeing him again. He put the whole family in comfortable circumstances. He bought newly created posts for his father and brothers ; and in this way he set them all up in life and at the same time won much favour at Court (made his court perfectly).

Moral.

We do not complain at having many children when they are all handsome, well-made, big and of prepossessing exterior ; but if one of them is weak we say nothing, we despise him, we ridicule him, we attack him ; sometimes, however, it is this little urchin who will make the fortune of the whole family.

LIST OF THE MORE COMMON IRREGULAR VERBS.

	<i>Pres. Part.</i>	<i>Past Part.</i>	<i>Pres. Ind.</i>	<i>Preterite.</i>	<i>Future.</i>	<i>Pres. Subj.</i>
absoudre = to absolve	absolvant	absous (<i>m.</i>) absoute (<i>f.</i>)	j'absous	—	—	—
abstraire = to abstract	See <i>traire</i>					
acquérir = to acquire	acquérant	acquis	j'acquiers acquèrent	j'acquis	acquerrai	j'acquière acquiert
aller = to go	allant	allé	je vais vas allez	j'allai	irai	aïlle, aillent
[s'en aller = to go away]			va vont			
assaillir = to assault	assaillant	assailli	j'assaille	j'assailis	—	—
asseoir = to set	asseyant	assis	j'assieds assied	asseyons asseient	assiérai <i>or</i> asseoirai	asseie, asseient
(s)'asseoir = to sit down	ayant	eu	j'ai	j'eus	—	aie aient
avoir = to have						batte boive, boivent
battre = to beat	battant	battu	je bats	je battis	—	—
boire = to drink	buvant	bu	je bois	je bus	—	—
bouillir = to boil	bouillant	bouilli	ils boivent	je bouillis	—	—
clore = to close	—	clos	je clos	—	—	—
conclure = to conclude	concluant	conclu	je conclus	je conclus	—	—
confire = to pickle	confisant	confit	je confis	je confis	—	—
connaître = to know	connaissant	connu	je connais	je connus	—	—
coudre = to sew	cousant	cousu	je couds	je cousis	—	—
courir = to run	courant	couru	je cours	je cours	courrai	coure
croire = to believe	croyant	crû	je crois	je crus	—	—
croître = to increase	croissant	crû	je crois	je crus	—	—
cueillir = to gather	cueillant	cueilli	je cueille	je cueillis	—	—

	<i>Pres. Part.</i>	<i>Past Part.</i>	<i>Pres. Ind.</i>	<i>Preterite.</i>	<i>Future.</i>	<i>Pres. Subj.</i>
devoir = to owe	devant	dû	je dois doivent	je dus je dis	devrai dirai	doive doivent
dire = to say <i>maudire</i> = to curse	disant dissant	dit	je dis	je dis		
dormir = to sleep	dormant	dormi	je dors	je dormis		
écrire = to write	écrivant	écrit	j'écris	j'écrivis		
échoir = to fall due, expire	échéant	échu	il échoit	il échut	il écherra	échoie
envoyer = to send	envoyant	envoyé	j'envoie envoyons	j'envoyai	enverrai	envoie envoient
être = to be	étant	été	je suis	je fus	serai	sois
faire = to make or do	faisant	fait	je fais faites font	je fis	ferai	so-yons, -yez, -ient fasse
faillir = to fail	faillant	failli	je faux	je faillis	faudrai	
falloir = to be necessary	—	fallu	il faut	il fallut	il faudra	qu'il faille
fleurir = to flourish	fleurissant florissant	fleuri	je fleuris	je fleuris		
frîre = to fry	—	frît	je fris	—		
fuir = to flee	fuyant	fui	je fuis	je fuis		fuie fuient
haïr = to hate	haïssant	haï	je hais	je hais		
joindre = to join	joignant	joint	je joins	je joignis		
lire = to read	lisant	lu	je lis	je lus		
luire = to shine	luisant	lui	je luis	—		
mettre = to put	mettant	mis	je mets	je mis		
mourir = to die	mourant	mort	je meurs meurent	je mourus	mourrai	meure meurent
mouvoir = to move	mouvant	mû	je meus meuvent	je mus	mouvrai	meuve meuvent

moudre = to grind	moulant	moulu	je mouds	je moudus	—
naître = to be born	naissant	né	je nais	je naquis	—
nuire = to injure	nuisant	nui	je nuis	je nuisis	—
ouïr = to hear	—	ouï	j'ois oyons oient	j'ouis oirai	—
ouvrir = to open	ouvrant	ouvert	j'ouvre	j'ouvris	—
paître = to graze	paissant	pu	je pais	—	—
paraître = to appear	paraissant	paru	je parais	je parus	—
partir = to set out	partant	parti	je pars	je partis	—
plaire = to please	plaisant	plu	je plains	je plus	—
pleuvoir = to rain	pleuvant	pleut	il pleint	il plut	qu'il pleuve
poindre = to dawn	—	—	il point	il poindra	—
pourvoir = to provide	pourvoyant	pourvu	je pourvois	je pourvus	pourvoie pourvoient
pouvoir = to be able	pouvant	pu	je puis peus peut peuvent	je pus	puisse puissions puissiez puissent
prendre = to take	prenant	pris	je prends	je pris	prenne, prennent
réduire = to reduce	réduisant	réduit	je réduis	je réduisis	—
résoudre = to resolve	résolvant	résolu (résous)	je résous	je résolus	—
rire = to laugh	riant	ri	je ris	je ris	—
rompre = to break	rompant	rompu	je romps rompt	je rompis	—
savoir = to know	sachant	su	je sais savons savez savent	je sus saurai	—

VOCABULARY

A.

à	to, at.
(d')abord	at first.
accident, <i>m.</i>	accident.
accord, <i>m.</i>	agreement (d'accord = agreed).
acheter	to buy.
acteur, <i>m.</i>	actor.
actif	active.
action, <i>f.</i>	action.
affaire, <i>f.</i>	affair, business.
affliger	to afflict.
affreux	frightful, dreadful.
affronteur, <i>m.</i>	impostor.
afin que	in order that.
s'agrandir	to increase.
agréable	pleasant.
aider	to help.
aimable	amiable, kind.
aigu, <i>f.</i> aiguë	sharp.
aiguiser	to sharpen.
ailleurs	elsewhere (d'ailleurs = besides).
aimer	to love.
ainé	elder.
ainsi	so, thus.
air, <i>m.</i>	air.
aise, <i>f.</i>	ease (also as adj. = glad).
aisément	easily (aisé = easy).
alouette, <i>f.</i>	lark.
alors	then.
amant, <i>m.</i>	lover.
amasser	to heap up, to amass.

amener . . .	to bring, to lead.
ami, <i>m.</i> . .	friend.
s'amuser . . .	to amuse oneself.
an, <i>m.</i> }	year.
année, <i>f.</i> }	
ancien . . .	old.
animal, <i>m.</i> . .	animal.
apercevoir . . .	to perceive.
s'apetisser . . .	to diminish.
appartenir . . .	to belong.
appeler . . .	to call (<i>s'appeler</i> = to be called).
appétit, <i>m.</i> . .	appetite.
apporter . . .	to bring (by carrying).
apprendre . . .	to learn.
approcher, s'approcher .	to come near.
après . . .	after.
arbre, <i>m.</i> . .	tree.
arc, <i>m.</i> . .	bow (for shooting with).
argent, <i>m.</i> . .	silver, money.
armée, <i>f.</i> . .	army.
s'arrêter . . .	to stop.
arriver . . .	to arrive.
assez . . .	enough.
assurer . . .	to assure, maintain.
(en) attendant . .	(while) waiting.
attendre, s'attendre .	to wait, expect.
attraper . . .	to catch.
aucun . . .	none, not one.
au-dessous . . .	below.
au-dessus . . .	above.
aujourd'hui . . .	to-day.
auprès de . . .	near.
aussi . . .	also, accordingly.
aussitôt . . .	immediately.
autant . . .	as much.
autre . . .	other.
autrement . . .	otherwise.
autrui . . .	other or another.
s'avancer . . .	to advance (<i>avance, f.</i> = advance).
avant . . .	before (in time or order).

avertir	to warn or inform.
avisé	wise, clever

B.

balancer	to hesitate.
bas	low, down.
bataille, <i>f.</i> . . .	battle.
bateau, <i>m.</i> . . .	boat.
beau	fine, beautiful.
beaucoup	much.
beauté, <i>f.</i> . . .	beauty.
bénin	kind.
besogne, <i>f.</i> . . .	work or business.
besoin, <i>m.</i> . . .	need, lack.
bête, <i>f.</i>	beast (as adj. = stupid).
bêtise	stupidity, or stupid action.
beurre, <i>m.</i> . . .	butter.
bien, <i>m.</i>	goods or property (also as adv. = well).
bientôt	soon.
blâmer	to blame.
blanc	white.
blanchir	to whiten or grow white.
blessé	to wound.
blessure, <i>f.</i> . . .	wound.
bleu	blue.
bois, <i>m.</i>	wood (material), also wood (a little forest).
boîte, <i>f.</i>	box.
bon	good.
bonheur, <i>m.</i> . . .	happiness.
bonnet, <i>m.</i> . . .	bonnet, cap.
bonté, <i>f.</i>	goodness.
bord, <i>m.</i>	bank or shore.
botte, <i>f.</i>	boot.
bouche, <i>f.</i> . . .	mouth.
boucherie, <i>f.</i> . .	butcher's shop.
boue, <i>f.</i>	mud.
bout, <i>m.</i>	end or tip.
bouteille, <i>f.</i> . .	bottle.
bras, <i>m.</i>	arm.
bref	short, brief,

breuvage, <i>m.</i>	.	.	drink.
briller	.	.	to shine.
briser	.	.	to break, crush.
broche, <i>f.</i>	.	.	spit.
broutilles, <i>f.</i>	.	.	twigs.
bruit, <i>m.</i>	.	.	noise.
brusquement	.	.	sharply, suddenly.
bûcheron, <i>m.</i>	.	.	woodcutter.

C.

(se) cacher	.	.	to hide (oneself).
cadeau, <i>m.</i>	.	.	present.
caillou, <i>m.</i>	.	.	pebble, stone.
campagne, <i>f.</i>	.	.	country.
car	.	.	for (introducing a reason).
casser	.	.	to break.
caverne, <i>f.</i>	.	.	cavern, cave.
cependant	.	.	in the meantime, however.
certain	.	.	certain.
cesser	.	.	to cease.
chacun	.	.	each (without a noun).
(se) chagriner	.	.	to grieve, to worry.
chair, <i>m.</i>	.	.	flesh.
chaise, <i>f.</i>	.	.	chair.
chambre, <i>f.</i>	.	.	room.
chameau, <i>m.</i>	.	.	camel.
chandelle, <i>f.</i>	.	.	candle.
changer	.	.	to change.
chanter	.	.	to sing.
chapeau, <i>m.</i>	.	.	hat or cap.
chaque	.	.	each (with a noun).
charger	.	.	to charge, to burden.
charité, <i>f.</i>	.	.	charity.
chat, <i>m.</i>	.	.	cat.
château, <i>m.</i>	.	.	castle.
se chauffer	.	.	to warm oneself.
chausser	.	.	to put on (to the feet).
chemin, <i>m.</i>	.	.	way, road.
cheminée, <i>f.</i>	.	.	fireplace, mantel-piece.
cher	.	.	dear.

<i>chère, f.</i>	.	.	.	cheer (in sense of <i>fare</i>).
<i>cheval, m.</i>	.	.	.	horse.
<i>cheveu, m.</i>	.	.	.	hair.
<i>chez</i>	.	.	.	at the house of, with.
<i>chien, m.</i>	.	.	.	dog.
<i>chose, f.</i>	.	.	.	thing.
<i>ciel, m.</i>	.	.	.	heaven (pl. = <i>cieux</i>).
<i>circonstance, f.</i>	.	.	.	circumstance.
<i>classe, f.</i>	.	.	.	class.
<i>cochon, m.</i>	.	.	.	pig.
<i>cœur, m.</i>	.	.	.	heart.
<i>colère, f.</i>	.	.	.	anger.
<i>colline, f.</i>	.	.	.	hill.
<i>combien</i>	.	.	.	how much, how many.
<i>comme</i>	.	.	.	as, like.
<i>commencer</i>	.	.	.	to begin.
<i>comment?</i>	.	.	.	how?
<i>compte, m.</i>	.	.	.	account, reckoning.
<i>compter</i>	.	.	.	to count.
<i>concevoir</i>	.	.	.	to conceive.
<i>congé, m.</i>	.	.	.	leave, holiday.
<i>conscience, f.</i>	.	.	.	conscience.
<i>conseil, m.</i>	.	.	.	council, advice.
<i>consentir</i>	.	.	.	to consent.
<i>conservateur, m.</i>	.	.	.	preserver (also as adj.).
<i>considérer</i>	.	.	.	to consider.
<i>consoler</i>	.	.	.	to console.
<i>content</i>	.	.	.	pleased, satisfied.
<i>contre</i>	.	.	.	against.
<i>côté, m.</i>	.	.	.	side.
<i>coucher</i>	.	.	.	to lie or sleep (<i>se coucher</i> = to go to bed).
<i>coup, m.</i>	.	.	.	blow, stroke, swig.
<i>couper</i>	.	.	.	to cut.
<i>cour, f.</i>	.	.	.	court.
<i>couronne, f.</i>	.	.	.	crown.
<i>courrier, m.</i>	.	.	.	messenger.
<i>course, f.</i>	.	.	.	message, race.
<i>court</i>	.	.	.	short.
<i>couteau, m.</i>	.	.	.	knife.
<i>crainte, f.</i>	.	.	.	fear.

création, <i>f.</i>	.	.	.	creation.
crème, <i>f.</i>	.	.	.	cream.
creux	.	.	.	hollow.
crier	.	.	.	to cry.
crochu	.	.	.	crooked.
(se) crotter	.	.	.	to dirty or smirch oneself.
cruel	.	.	.	cruel.

D.

daigner	.	.	.	to deign.
dame, <i>f.</i>	.	.	.	lady.
danger, <i>m.</i>	.	.	.	danger.
dans	.	.	.	into, within.
danser	.	.	.	to dance.
davantage	.	.	.	more.
de	.	.	.	of or from.
débarbouiller	.	.	.	to cleanse.
debout	.	.	.	upright, standing.
décevoir	.	.	.	to deceive.
déchirer	.	.	.	to tear.
découvrir	.	.	.	to discover, disclose.
dedans	.	.	.	within, inside.
défaire	.	.	.	undo (se défaire de = rid oneself of).
défaut, <i>m.</i>	.	.	.	defect.
défendre	.	.	.	to defend, forbid.
défense, <i>f.</i>	.	.	.	defence, prohibition.
déjà	.	.	.	already.
déjeuner	.	.	.	to breakfast or lunch.
délà	.	.	.	beyond, hence.
délicat	.	.	.	delicate.
demain	.	.	.	to-morrow.
demander	.	.	.	to ask.
demeurer	.	.	.	to dwell, remain.
dent, <i>f.</i>	.	.	.	tooth.
dépenser	.	.	.	to spend, expend.
depuis	.	.	.	since.
dernier	.	.	.	last.
derrière	.	.	.	behind.
dès	.	.	.	since, from (dès que = as soon as).
descendre	.	.	.	to descend.

désirer	to desire.
désoler	to grieve, distress.
dessein, <i>m.</i> . . .	plan or design.
dessous	below.
dessus	above.
destructeur, <i>m.</i> . .	destroyer (also as adj.).
détourner	to turn aside.
détresse, <i>f.</i> . . .	distress, poverty.
devant	before (of place).
devenir	to become.
devoir	to owe.
dévoré	to devour.
Dieu, <i>m.</i>	God.
différer	to put off.
difficile	difficult.
diligence, <i>f.</i> . . .	diligence, speed.
distance, <i>f.</i> . . .	distance.
done	then, accordingly.
donner	to give.
double	double.
doucement	gently.
douleur, <i>f.</i> . . .	grief, pain.
douloureux	painful, sorrowful.
doute, <i>m.</i>	doubt.
douter	to doubt.
douzaine, <i>f.</i> . . .	dozen.
droit, <i>m.</i>	right, law (also as adj. = right).
drôle, <i>m.</i>	rogue, rascal.
durer	to last.

E.

eau, <i>f.</i>	water.
écureuil, <i>m.</i> . . .	squirrel.
écouter	to listen (to).
s'écrier	to cry out.
écu, <i>m.</i>	crown (coin).
effrayer	to frighten.
effroyablement . .	frightfully, dreadfully.
s'égarer	to lose one's way.
église, <i>f.</i>	church.

égorger	to butcher, cut the throat of.
élever	raise (<i>s'élever</i> = rise).
éloigné	remote, removed.
s'éloigner	to go away.
éloquent	eloquent.
embrasser	to embrace, kiss.
empereur, <i>m.</i>	emperor.
employer	to employ.
empoigner	to seize, grasp.
emporter	to carry off.
en	in, into.
encore	again.
encre, <i>f.</i>	ink.
s'endormir	to go to sleep.
endroit, <i>m.</i>	place, district.
endurer	to endure, suffer.
enfant, <i>m.</i> or <i>f.</i>	child.
enfin	at last.
s'enfoncer	to plunge deep into.
s'enfuir	to make off.
enjambée, <i>f.</i>	stride.
s'ennuyer	to be wearied or bored.
ennuyeux	tiresome.
s'enrichir	to enrich oneself.
ensemble	together.
ensuite	afterwards, thereupon.
s'ensuivre	to follow, result.
entendre	to hear, understand.
entier	whole, entire.
entièrement	entirely, wholly.
entre	between.
entrer	to enter.
envie, <i>f.</i>	envy (<i>envier</i> = to envy).
environner	to surround.
épais	thick.
épaule, <i>f.</i>	shoulder.
épouvantable	frightful, terrible.
escabelle, <i>f.</i>	stool.
espérer	to hope.
esprit, <i>m.</i>	spirit, wit.

essoufflé . . .	out of breath.
estimer . . .	to estimate.
établir . . .	to establish, settle.
état, <i>m.</i> . .	state, condition.
étendre . . .	to stretch (s'étendre = to stretch oneself).
étonner . . .	to astonish.
s'évanouir . .	to faint.
s'éveiller . .	to awake.
excellent . .	excellent.
exécuter . . .	to execute, carry out.
expédition, <i>f.</i>	expedition.
expédient, <i>m.</i>	plan, shift.
exprès . . .	on purpose.
exprimer . . .	to express, squeeze out.
extérieur, <i>m.</i>	outside (also adj.).

F.

fâcher . . .	to worry, annoy, anger.
fâcheux . . .	worrying, troublesome.
facile . . .	easy.
façon, <i>f.</i> . .	make, fashion.
fagot, <i>m.</i> . .	faggot.
fagoter . . .	to bind fagots.
faible . . .	feeble.
faim, <i>m.</i> . .	hunger.
famille, <i>f.</i> . .	family.
famine, <i>f.</i> . .	famine.
fardeau, <i>m.</i> . .	burden.
fatigue, <i>f.</i> . .	fatigue (fatiguer = to fatigue).
faux . . .	false.
faux-fuyant, <i>m.</i>	by-path.
favori . . .	favourite.
fée, <i>f.</i> . .	fairytale (also as adj.).
femme, <i>f.</i> . .	woman.
fermer . . .	to shut.
feu, <i>m.</i> . .	fire.
se fier . . .	to trust oneself (to).
filles, <i>f.</i> . .	daughters, girls.
fil, <i>m.</i> . .	son.
fin, <i>f.</i> . .	end.

fin	sly, clever.
flairer	to sniff, smell.
fleuve, <i>m.</i>	river.
fois, <i>f.</i>	time (repetition).
fond, <i>m.</i>	bottom, ground, depth.
force, <i>f.</i>	force.
forêt, <i>f.</i>	forest.
formidable	formidable, terrible.
fort	(adj.) strong, (adv.) very.
fou	foolish, mad.
se fourrer	to thrust oneself.
frais	fresh.
franc	frank, open.
frapper	to strike.
frayeur, <i>f.</i>	fright, fear.
frère, <i>m.</i>	brother.
friand	dainty.
fruit, <i>m.</i>	fruit.
funeste	sad, fatal.

G.

gagner	to gain.
gai	gay.
gaillard, <i>m.</i>	fellow.
gain, <i>m.</i>	gain.
garçon, <i>m.</i>	boy.
garder	to guard, to keep.
gauche	left (direction).
général, <i>m.</i>	general.
genou, <i>m.</i>	knee.
gens, <i>m., pl.</i>	people, folks.
gentil	nice, pretty, dainty.
gibier, <i>m.</i>	game.
glaçon, <i>m.</i>	lump of ice.
se glisser	to slip.
gorge, <i>f.</i>	throat.
grand	great, tall.
grandeur, <i>f.</i>	bigness, greatness.
gras	fat.
grimper	to climb.

gris	grey.
gros	big, stout, heavy.
guère	scarcely.
guérir	to cure, heal.

H.

habile	clever.
habiller	to dress (s'habiller = to dress oneself).
habit, <i>m.</i>	coat.
hardiment	boldly.
hasard, <i>m.</i>	chance.
se hâter	to hurry, hasten.
haut, <i>m.</i>	height, top (adj. = high).
hélas!	alas!
herbe, <i>f.</i>	grass.
héros, <i>m.</i>	hero.
heure, <i>f.</i>	hour.
heureux	happy, fortunate.
heurter	to knock, strike.
hier	yesterday.
histoire, <i>f.</i>	story.
hiver, <i>m.</i>	winter.
homme, <i>m.</i>	man.
honnête	honest or polite.
honneur, <i>m.</i>	honour.
hors	out.
humeur, <i>f.</i>	humour, temper.
humide	damp.
hurlement, <i>m.</i>	howl.

I.

ici	here.
ignorer	to be ignorant of.
île, <i>f.</i>	island.
imaginer	to imagine, to fancy.
immortel	immortal, undying.
s'impatienter	to get impatient.
important	important.
importer	to be of moment.

importun . . .	importunate, wearisome.
impossible . . .	impossible.
incommoder . . .	to inconvenience, trouble.
infinité, <i>f.</i> . . .	infinity, great number.
inhumain . . .	inhuman, cruel.
innocence, <i>f.</i> . . .	innocence.
insensiblement . . .	by degrees, without being noticed.
instant, <i>m.</i> . . .	moment, instant.
inquiétude, <i>f.</i> . . .	anxiety, uneasiness.
inutile . . .	useless (-ment = uselessly).

J.

jaillir . . .	to spout, gush out.
jambe, <i>f.</i> . . .	leg.
jardin, <i>m.</i> . . .	garden.
jaune . . .	yellow.
jeter . . .	to cast, throw.
jeune . . .	young.
joie, <i>f.</i> . . .	joy.
joli . . .	pretty.
jour, <i>m.</i> . . .	day.
joyeux . . .	joyful.
jurer . . .	to swear.
jusque . . .	up to, as far as.
juste . . .	just, exact.

L.

là . . .	there.
laid . . .	ugly.
lait, <i>m.</i> . . .	milk.
laisser . . .	to leave or let.
langue, <i>f.</i> . . .	tongue, language.
lapin, <i>m.</i> . . .	rabbit.
large . . .	broad.
larme, <i>f.</i> . . .	tear.
las . . .	tired, wearied.
laver . . .	to wash.
lendemain, <i>m.</i> . . .	next day.
lever . . .	to raise (se lever = to rise).

lieu, <i>m.</i>	.	.	.	place.
lieue, <i>f.</i>	.	.	.	league.
ligne, <i>f.</i>	.	.	.	line.
lit, <i>m.</i>	.	.	.	bed.
livre, <i>m.</i>	.	.	.	book.
logis, <i>m.</i>	.	.	.	house, dwelling.
loin	.	.	.	distant, far.
long	.	.	.	long.
longtemps	.	.	.	long, a long time.
lorsque	.	.	.	when.
louer	.	.	.	to praise.
loup, <i>m.</i>	.	.	.	wolf.
lueur, <i>f.</i>	.	.	.	gleam.
lumière, <i>f.</i>	.	.	.	light.

M.

madame	.	.	.	madam.
maigrir	.	.	.	to grow thin.
main, <i>f.</i>	.	.	.	hand.
maintenant	.	.	.	now.
mais	.	.	.	but.
maison, <i>f.</i>	.	.	.	house.
mal, <i>m.</i>	.	.	.	evil (also as adj. = evil or bad).
malgré	.	.	.	in spite of, against the will of.
malheureux	.	.	.	unfortunate.
manche, <i>f.</i>	.	.	.	sleeve.
manger	.	.	.	to eat.
manière, <i>f.</i>	.	.	.	manner.
manquer	.	.	.	to fail, lack, miss.
marcher	.	.	.	to march, walk.
mari, <i>m.</i>	.	.	.	husband.
marmot, <i>m.</i>	.	.	.	brat.
marque, <i>f.</i>	.	.	.	mark.
matin, <i>m.</i>	.	.	.	morning.
maudire	.	.	.	to curse.
mauvais	.	.	.	bad.
méchant	.	.	.	wicked, bad.
meilleur	.	.	.	better.
même	.	.	.	same, very, even.
menacer	.	.	.	to threaten.

mener	to lead.
mépriser	to despise.
mère, <i>f.</i>	mother.
métier, <i>m.</i>	trade.
midi, <i>m.</i>	noon.
miette, <i>f.</i>	crumb.
milieu, <i>m.</i>	middle.
mime, <i>m.</i>	mimic.
minuit, <i>m.</i>	midnight.
minute, <i>f.</i>	minute.
misère, <i>f.</i>	poverty, distress.
miséricorde, <i>f.</i>	pity, mercy.
moindre	less, least.
moins	less.
mois, <i>m.</i>	month.
moitié, <i>f.</i>	half.
moment, <i>m.</i>	moment.
monde, <i>m.</i>	world.
monsieur, <i>m.</i>	sir or gentleman.
montagne, <i>f.</i>	mountain.
monter	to mount, go up.
montrer	to show.
moquer	to mock (se moquer de = to make fun of).
morceau, <i>m.</i>	a bit or morsel.
mordre	to bite.
mot, <i>m.</i>	word or saying.
mouchoir, <i>m.</i>	handkerchief.
mouton, <i>m.</i>	sheep.
moyen, <i>m.</i>	means.
muraille, <i>f.</i>	wall.

N.

nager	to swim.
nécessaire	necessary.
nez, <i>m.</i>	nose.
Noël, <i>m.</i>	Christmas.
noir	black.
noix, <i>f.</i>	nut.
nom, <i>m.</i>	name.
nommer	to name.

nombre, <i>m.</i>	.	.	.	number.
non	.	.	.	no.
nourrir	.	.	.	to nourish, feed.
nouveau	.	.	.	new.
nouvelle, <i>f.</i>	.	.	.	piece of news.
nuît, <i>f.</i>	.	.	.	night.
nul	.	.	.	no, not any.

O.

obliger	.	.	.	to oblige, compel.
obscur	.	.	.	dim, obscure.
s'occuper	.	.	.	to be busy.
œil (pl. yeux), <i>m.</i>	.	.	.	eye.
œuf, <i>m.</i>	.	.	.	egg.
œuvre, <i>f.</i>	.	.	.	work.
office, <i>m.</i>	.	.	.	office appointment.
officier, <i>m.</i>	.	.	.	officer.
ogre, <i>m.</i> , ogresse, <i>f.</i>	.	.	.	ogre, ogress.
oiseau, <i>m.</i>	.	.	.	bird.
oncle, <i>m.</i>	.	.	.	uncle.
or, <i>m.</i>	.	.	.	gold.
orateur, <i>m.</i>	.	.	.	orator.
ordinaire	.	.	.	ordinary.
ordonner	.	.	.	to order.
ordre, <i>m.</i>	.	.	.	order, command.
oreille, <i>f.</i>	.	.	.	ear.
os, <i>m.</i>	.	.	.	bone.
oser	.	.	.	to dare.
ôter	.	.	.	to remove, take off.
où	.	.	.	where.
oublier	.	.	.	to forget.
oui	.	.	.	yes.
ouïr	.	.	.	to hear, to hear tell.
ouvrage, <i>m.</i>	.	.	.	work.
ouvrier, <i>m.</i>	.	.	.	workman.

P.

pain, <i>m.</i>	.	.	.	bread.
palais, <i>m.</i>	.	.	.	palace.
pâques, <i>m.</i>	.	.	.	Easter.

par . . .	by.
parce que . . .	because.
pardon, <i>m.</i> . . .	pardon.
pardonner . . .	to pardon.
pareil . . .	such, like.
parfaitement . . .	perfectly.
parler . . .	to speak.
parloir, <i>m.</i> . . .	parlour.
parmi . . .	among.
parole, <i>f.</i> . . .	word.
part, <i>f.</i> . . .	part, share.
partout . . .	everywhere.
pas, <i>m.</i> . . .	step, pace.
passer . . .	to pass.
patience, <i>f.</i> . . .	patience.
pauvre . . .	poor.
pauvreté, <i>f.</i> . . .	poverty.
payer . . .	to pay.
peine, <i>f.</i> . . .	pain, trouble.
pendant . . .	during.
pendant que . . .	whilst that.
pénible . . .	painful, woful.
penser . . .	to think.
percer . . .	to pierce.
percevoir . . .	to perceive.
perdre . . .	to lose, to destroy.
personne, <i>f.</i> . . .	person.
petit . . .	little, small.
peu . . .	little, few.
peur, <i>f.</i> . . .	fear.
peut-être . . .	perhaps.
pied, <i>m.</i> . . .	foot.
Pierre, <i>f.</i> . . .	stone.
pierrot, <i>m.</i> . . .	clown, booby.
pillier . . .	to plunder, to attack.
pire . . .	worse (adj.).
pis . . .	worse (adv.).
pitié, <i>f.</i> . . .	pity
plaisir, <i>m.</i> . . .	pleasure.
plein . . .	full,

pleurer	to weep, lament over.
pluie, <i>f.</i>	rain.
plume, <i>f.</i>	pen.
plus	more.
plusieurs	several.
plutôt	rather.
poche, <i>f.</i>	pocket.
poète, <i>m.</i>	poet.
poignard, <i>m.</i> . . .	dagger.
polir	to polish.
porte, <i>f.</i>	door, gate.
porter	to carry (se porter = to carry oneself—as to health).
porteur, <i>m.</i>	bearer.
potée, <i>f.</i>	jugful.
pouce, <i>m.</i>	thumb.
pour	for.
pourquoi	why.
premier	first.
près	near.
présenter	to present.
presque	almost.
prêt	ready.
prétendre	to assert, maintain.
prier	to pray.
prince, <i>m.</i> , princesse, <i>f.</i>	prince, princess.
printemps, <i>m.</i> . . .	spring.
prix, <i>m.</i>	prize, price.
professeur, <i>m.</i> . . .	professor.
promettre	to promise.
promptement	promptly.
à propos	at the right time, apposite.
public	public.
puis	then.
puisque	since.
punir	to punish.
pur	pure.

Q.

qualité, <i>f.</i>	quality.
quand	when,

quant à . . .	as for.
quelque . . .	some.
quelqu'un . . .	some one.
quiconque . . .	whoever.
quoique . . .	although.

R.

raconter . . .	to relate.
raconteur, <i>m.</i> . . .	one who relates, story-teller.
railler . . .	to rail, to chaff.
raison, <i>f.</i> . . .	reason (avoir raison = to be right).
ramasser . . .	to gather, to pick up.
rameau, <i>m.</i> . . .	branch.
ramener . . .	to bring back again.
rapidement . . .	quickly.
rapporter . . .	to bring back.
rare . . .	rare.
rassasier . . .	to satisfy.
ravi . . .	delighted.
recevoir . . .	to receive.
récit, <i>m.</i> . . .	story, tale.
(se) recoucher . . .	to go to bed again.
recueillir . . .	to gather.
redevoir . . .	to owe still.
redire . . .	to repeat, say again.
redonner . . .	to give anew.
régaler . . .	to entertain, treat.
regarder . . .	to look at.
regret, <i>m.</i> . . .	regret (regretter = to regret).
reine, <i>f.</i> . . .	queen.
se réjouir . . .	to rejoice.
relever . . .	raise (se relever = to rise).
remarquer . . .	to remark.
remords, <i>m.</i> . . .	remorse.
remplir . . .	to fill.
répéter . . .	to repeat.
rencontre, <i>f.</i> . . .	meeting, encounter.
rendre . . .	to render, return.
réparer . . .	to repair.
(se) repentir . . .	to repent,

répondre . . .	reply.
(se) reposer . . .	at rest.
reprendre . . .	to take again, reply, resume.
représenter . . .	to represent.
reste, <i>m.</i> . . .	the remainder.
résultat, <i>m.</i> . . .	result.
retirer . . .	to take back, take in.
retomber . . .	to fall again.
retour, <i>m.</i> . . .	return.
retrouver . . .	to find again.
réussir . . .	to succeed.
veiller, . . .	to awake, rouse.
revenir . . .	to return, come again.
revoir . . .	to see again.
richesse, <i>f.</i> . . .	riches, wealth.
rivage, <i>m.</i> . . .	shore.
rivière, <i>f.</i> . . .	river.
roche, <i>f.</i> . . .	rock.
rocher, <i>m.</i> . . .	rock.
roi, <i>m.</i> . . .	king.
rompre . . .	to break.
rond . . .	round.
ronfler . . .	to snore.
rose . . .	pink.
rougir . . .	to blush.
rousseau, <i>m.</i> . . .	a red-haired person.
route, <i>f.</i> . . .	road or way.
roux . . .	red.
rue, <i>f.</i> . . .	street.
ruiner . . .	to ruin.
ruisseau, <i>m.</i> . . .	a stream.

S.

sabot, <i>m.</i> . . .	a wooden shoe.
sage . . .	wise.
saignant . . .	bleeding, raw, underdone.
saisir . . .	to seize.
saison, <i>f.</i> . . .	season.
sang, <i>m.</i> . . .	blood.
sanglant . . .	bleeding.
sans . . .	without.

sauce, <i>f.</i>	.	.	.	sauce.
sauter .	:	.	.	to leap.
se sauver .	.	.	.	to escape, run away.
savant .	.	.	.	learned.
sec .	.	.	.	dry.
secret, <i>m.</i>	.	.	.	secret.
secrètement .	.	.	.	secretly.
seigneur .	.	.	.	lord.
selon .	.	.	.	according to.
semaine, <i>f.</i>	.	.	.	week.
semer .	.	.	.	to sow.
sens, <i>m.</i>	.	.	.	sense, way, direction.
sentier, <i>m.</i>	.	.	.	path, track.
sentinelle, <i>f.</i>	.	.	.	sentinel.
se sentir .	.	.	.	to feel oneself.
sérieux .	.	.	.	serious.
serrer .	.	.	.	to squeeze, press.
seul .	.	.	.	alone.
seulement .	.	.	.	only.
si .	.	.	.	if (as adv. <i>so</i>).
siècle, <i>m.</i>	.	.	.	century.
signe, <i>m.</i>	.	.	.	sign.
silence, <i>m.</i>	.	.	.	silence.
sœur, <i>f.</i>	.	.	.	sister.
soir, <i>m.</i> , soirée, <i>f.</i>	.	.	.	evening.
soldat, <i>m.</i>	.	.	.	soldier.
somme, <i>f.</i>	.	.	.	sum, amount.
songer .	.	.	.	to think, dream.
sot .	.	.	.	foolish, stupid.
sorte, <i>f.</i>	.	.	.	sort, kind.
souffre-douleur, <i>m.</i>	.	.	.	drudge.
souffrir .	.	.	.	to suffer.
souhaiter .	.	.	.	to wish.
soulager .	.	.	.	to comfort, ease.
soulier, <i>m.</i>	.	.	.	shoe.
souper .	.	.	.	to sup (as noun = <i>supper</i>).
souris, <i>f.</i>	.	.	.	mouse.
sous .	.	.	.	under.
se souvenir .	.	.	.	to remember.
souvent .	.	.	.	often.

spectacle, <i>m.</i>	.	.	sight.
sucer	.	.	to suck.
succès, <i>m.</i>	.	.	success.
sucré, <i>m.</i>	.	.	sugar.
sujet, <i>m.</i>	.	.	subject.
supposer	.	.	to suppose.
sur	.	.	upon.
sûr	.	.	sure.
sur le champ	.	.	on the spot, immediately.
surprendre	.	.	to surprise.
survenir	.	.	to happen (in addition).

T.

table, <i>f.</i>	.	.	table.
(se) taire	.	.	to be silent.
tandis que	.	.	whilst that.
tant	.	.	so much (tant que = as long as).
tante	.	.	aunt.
tâter	.	.	to feel, grope.
teint, <i>m.</i>	.	.	complexion.
tel	.	.	such.
temps, <i>m.</i>	.	.	time, weather.
tendre	.	.	to stretch.
terre, <i>f.</i>	.	.	earth.
tête, <i>f.</i>	.	.	head.
tirer	.	.	to draw, pull.
tomber	.	.	to fall.
tort	.	.	wrong (avoir tort = to be wrong).
toujours	.	.	always.
tour, <i>m.</i>	.	.	turn.
tourner	.	.	to turn.
tout	.	.	adj. all (as adv. = quite).
tout à coup	.	.	all at once.
tout à fait	.	.	quite.
tout à l'heure	.	.	presently, by-and-by.
traiter	.	.	to treat.
travailler	.	.	to work.
de travers	.	.	askance.
traverser	.	.	to cross.
trembler	.	.	to tremble.
très	.	.	very.

triste	sad.
tromper	to deceive (se tromper = to deceive oneself, to be wrong).
trop	too much.
troupe, <i>f.</i>	troop, gang.
trouver	to find (se trouver = to find oneself, to be).
tuer	to kill.

U.

utile	useful.
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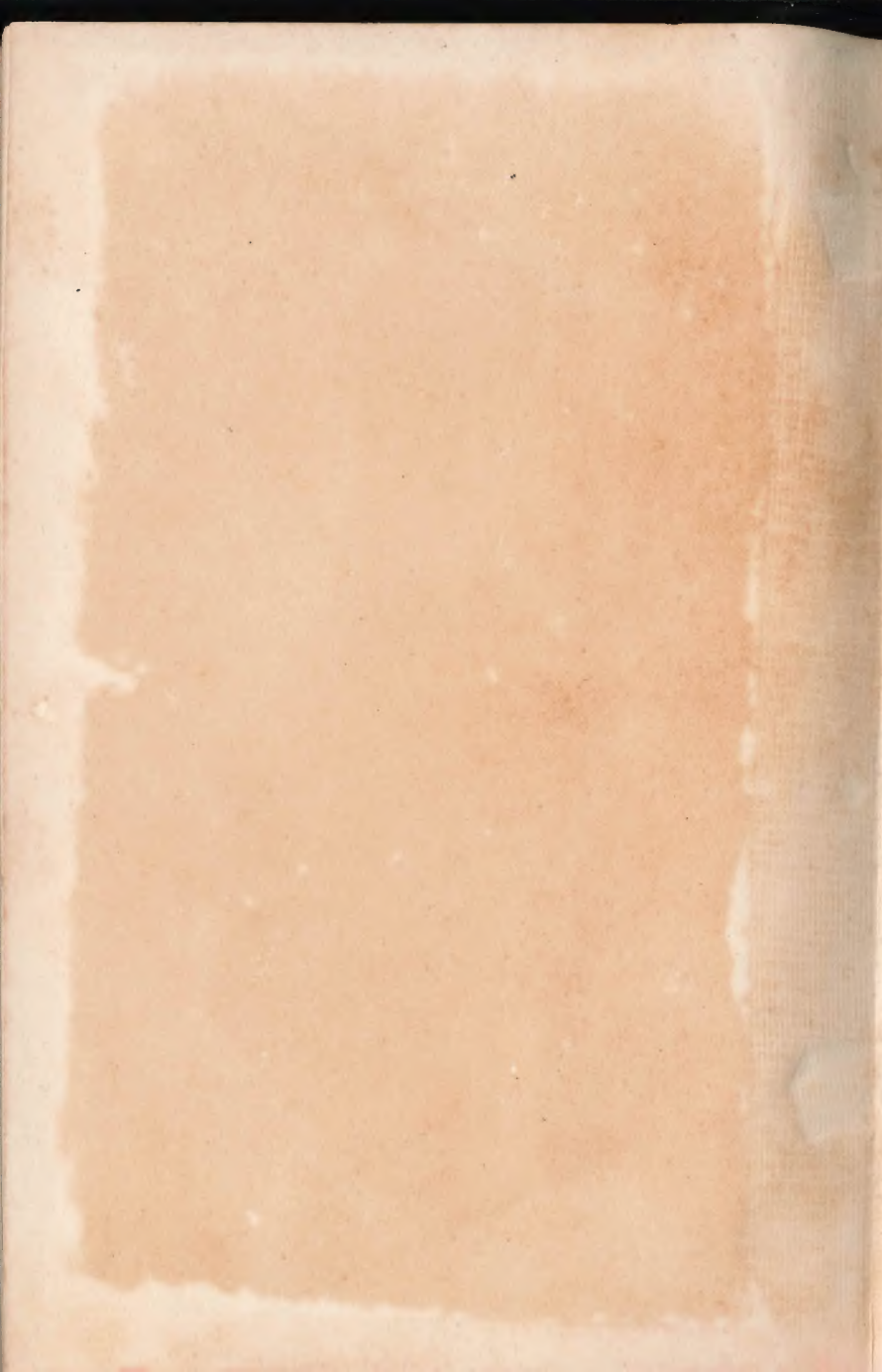
V.

vaillant	of value, valuable.
veau, <i>m.</i>	calf, veal.
veille, <i>f.</i>	the evening before.
vent, <i>m.</i>	wind.
véritable	true, real.
vérité, <i>f.</i>	truth.
vers	towards.
vert	green.
vertueux	virtuous.
vêtir	to clothe, put on clothes.
viande, <i>f.</i>	meat.
vie, <i>f.</i>	life.
vieux	old.
vif	quick, keen, lively.
vilain	ugly.
village, <i>m.</i>	village.
ville, <i>f.</i>	town.
vin, <i>m.</i>	wine.
visage, <i>m.</i>	face.
vite	quickly.
vœu, <i>m.</i>	vow.
voici	here is.
voie, <i>f.</i>	way.
voilà	there is, behold.
vol, <i>m.</i>	theft.
voleur, <i>m.</i>	thief.
vrai	true.
vraiment	truly.
vue, <i>f.</i>	sight, view.

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